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WITH THE COOPERATION OF VARIOUS SCHOLARS
BY
CHARLES ROCKWELL LANMAN
PROFESSOR OF SANSKRIT IN HARVARD UNIVERSITY

VOLUME IV.

RĀJA-ÇEKHARA'S KARPŪRA-MANĪJARĪ

A DRAMA BY THE INDIAN POET RĀJAÇEKHARA

(ABOUT 900 A.D.)

CRITICALLY EDITED IN THE ORIGINAL PRĀKRIT, WITH A GLOSSARIAL
INDEX, AND AN ESSAY ON THE LIFE AND WRITINGS
OF THE POET

BY

STEN KONOW

OF THE UNIVERSITY OF CHRISTIANIA, NORWAY

AND TRANSLATED INTO ENGLISH WITH NOTES

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PROFESSOR RICHARD PISCHEL

OF THE UNIVERSITY OF HALL

AND

PROFESSOR SYLVAIN LEVI

OF THE COLLEGE DE FRANCE

IN RECOGNITION OF THEIR CONTRIBUTIONS TO THE
HISTORY OF THE HINDU THEATER

This Volume is Dedicated by the Collaborators

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PREFACE OF THE GENERAL EDITOR AND TRANSLATOR

HARVARD UNIVERSITY has undertaken the publication of a **HARVARD ORIENTAL SERIES**. The primary object of this Series, as conceived by the two friends most concerned in its establishment, is an historical one, — the elucidation of the history of religions, more especially, of those of India.

The central point of interest in the history of India is the long development of the religious thought and life of the Hindus, — a race akin, by ties of blood and language, to our own Anglo-Saxon stock. The value of the study of religions is coming to be recognized more and more every day. The study tends to broaden and strengthen and universalize the bases of religion, — a result of practical and immediate benefit. Works which promote this study stand first in the plans of the Oriental Series; and they are especially timely now, when so much of the widespread interest in Buddhism and other Oriental systems is misdirected by half-knowledge, or by downright error concerning them. We may add that such works supply the material for the helpful constructive criticism of the foundations of religious belief, to offset the all too abounding destructive criticism of the day.

But to any one acquainted with the ways of the progress of science, it will be evident that the purposes of this Series are not to be achieved wholly by the direct means of publishing books upon the religions of India. The indirect means to its end must be the publication also of works concerning Indian literature and history and antiquities in their manifold diversities of time and of system (Vedic, Brahmanical, Jaina, and Buddhist), and in their considerable diversities of language (Vedic, Sanskrit, Prākṛit, and Pālī).

The work now presented to the world of scholars is the first critical edition of the only Prākṛit drama extant, the Karpūra-mañjarī of Rājagekhara, who flourished about 900 A.D. The sacred scriptures of the Jaina religion are written in Prākṛit. And, considering the extreme dearth of books for students of that tongue, it is hoped that this volume, in connection with Jacobi's Handbook, may prove highly serviceable as an introduction to the language of that very ancient religion.¹

"A critical edition of the Karpūra-mañjarī is an urgent necessity for the advancement of Prākṛit studies." Thus wrote Pischel in 1876, in the preface to his Hemachandra, p. xii. For the realization of his long-deferred hope, we have at last to thank one of his own pupils, Dr. Konow, whose work, as I trust, will clearly show the training in rigorous philological method which he has received at the hands of his eminent master.

The interest of this play is largely philological;² but, as is elsewhere shown,³ it is not without its importance for the history of the Indian drama. It abounds in material which may well engage the attention of the student of antiquities⁴ and of folk-lore.⁵ And its allusions to matters of geography or of the calendar, to facts of natural history or to popular beliefs concerning those facts,⁶ challenge the widest erudition of the expositor. It presents questions of broader literary interest, such, for example, as concern the degree to which Rājagekhara is indebted for motifs or for modes of expression to his predecessors,⁷ Kālidāsa, Bhavabhūti, Dandin, Bāṇa, and Bhartṛhari. Its literary merit is, on the whole, meagre. The plot is scanty. And the playwright knows little or nothing of the development or depiction of character. Much of its fun is such as is proper to the cheapest vaudeville; so, for example, the parrot incident that is lugged in at iv. 2⁴. The long-drawn discussion of love at iii. 10-19 is invested with a singular negative interest by reason of its sad lack of all nobility of conception.

¹ Pischel's Prākṛit Grammar is now soon to appear. It will mark the beginning of a new epoch in these studies.

² See pp. xxi, 201-2.

³ See p. 196.

⁴ For example, the merry-makings at the Banyan festival, iv. 10-18; palace-life, i. 36;

iv. 9² ff.; the Magician's homage to the Dreadful Goddess, iv. 19

⁵ E.g., rain-drops transformed into pearls, iii. 3⁴, note; mirage, ii. 40².

⁶ Cp. i. 18², 20², ii. 50², ii. 50², iv. 15². Botanical allusions—passim.

⁷ See p. 204, and, e.g., ii. 10², iii. 2⁴.

The entrance of the Magician (at i. 21⁵) is signalized by several ribald stanzas which throw a good deal of light on certain pathological phases in the evolution of religion, such as have repeated themselves over and over again in the history of the most varied peoples. To study these phases from a point of widest scope is an essential condition for an intelligent diagnosis of all such vagaries, whether exhibited in the fervors of an American camp-meeting or of a Hindu temple-precinct.

The literary merit of a piece like this, however, is not, in my opinion, to be summed up in any brief and disparaging dictum.¹ The play is surely redeemed from sweeping condemnation by the swing scene (ii. 30-40). Here, specifically in stanzas 30-32, the author shows himself a consummate master, not only of imitative language, but also of metrical forms. And the Sanskrit student must be dull indeed who is not charmed by the liquid music and smoothly swinging rhythm of stanza 30; while the stanzas 33-40, although contravening some of the canons of Occidental taste, are really remarkable for the ingenuity and beauty of their conceits. The King's verses of admiration upon the bursting into blossom of the *apoka* tree (ii 47) need no apologist. And the descriptive stanzas (as of sunset, evening, or moonrise, ii. 50, i. 35-36, iii. 25) deserve high praise for their vividness and genuinely poetic sense of the fairest aspects of nature. And some of the "enamored verses"² will bear the test of Occidental criticism,—their tenderness and beauty and dignity unimpeached. The contrasts between the love-lorn solemnity of the King and the mocking badinage of his Jester³ show a command of the shadings of expression that is by no means contemptible.

The Text and the Critical Apparatus — I need add little to what is said by Dr. Konow, pages xxiii-xxvi, about this part of the work. I am confident that students will appreciate the pains I have taken to have the typography convenient, especially that of the various readings. I regret that these last are so copious; but the exceptional nature of the text must excuse their fulness.

Method of Citation. — The verse-portions are cited by act and stanza and line, the line being indicated by *a*, *b*, *c*, or *d*. The prose clauses

¹ Such as Apte's, in his *Rājasekhara*,
p 24

² Cp i 32, i 5, 9, 10

³ For example, at ii 40-4, ii 50-2, iii 23.

between any two stanzas are numbered consecutively with Arabic numerals, and are cited by the number of the act with that of the preceding stanza and that of the clause. Thus iv. 19⁶⁷ is the last clause between iv. 19 and iv. 20. Similarly ii. 0⁵ is used to indicate the fifth of the prose clauses preceding stanza 1 of act ii. It is thus apparent at a glance whether any given citation refers to a passage of prose or of verse.

A simple and sufficient means of citation is absolutely indispensable for any text of mingled verse and prose that is of consequence enough to be studied and cited at all. The editor who fails to provide such means is guilty of flagrant neglect of plain duty and of gross disregard for the time and convenience of students and of his colleagues. By way of punishment he may count upon the seriously circumscribed usefulness of his book and the silent maledictions of those who are forced to use it. Let me here call renewed attention to Ernst Leumann's "Request to the future editors of dramas and post-Vedic prose texts of the Indian literature,"¹ commending it to most thoughtful consideration.

The Glossarial Index.—To the Prākṛit forms of this text I believe that the Index will prove a very accurate and complete concordance. The words of the stage-directions are in Sanskrit and are not included. The English definitions may, I fear, seem inadequate by reason of brevity. It is therefore well to mention that the reader must supplement the definition of any given Prākṛit word by a study of the senses of its Sanskrit counterpart, or by reference to Pischel's edition of Hemachandra's Prākṛit Grammar and Dictionary,² where these are cited. Failing these books, it is hoped that the Translation will serve as an entirely adequate complement to the Index.

The arrangement of the Index demands a word of explanation. Verbal forms are assembled under the Sanskrit form of the root to which they belong when this can be given; otherwise, they are put under the heading of the third singular present indicative of the Prākṛit form. Thus *pa-adei* stands under *kat*, while *khuttai* is given under *khuttai*.³ Similarly, *jantia* is put under *yantra*, while *janta* comes in alphabetic place. Again, *vi-inṇa* is given under *tī*; but *vi-tthinṇa* and *uṇ-ṇa* (as

¹ Zeitschrift der deutschen morgenländischen Gesellschaft, xlii 161

² Cited by the initials "H." and "HD."

³ For other examples, see my notes to li 4.

quasi adjectives) and *mīlāna* (on account of the splitting of the *mī*-group) are set in their alphabetic places and not under *stṛ* and *nam* and *mīā*. I trust that the occasional hints in my notes will reduce to a minimum any practical inconveniences resulting from the arrangement of the Index.

The Translation. — It is a part of the fundamental plans of this Series that none of the texts published in it shall be without a translation. The Series does not aim to consult the interests of Sanskrit students exclusively. For better, for worse, this part of the plan is at all events in accord with the dictates of absolute frankness. The wisdom of the Wise Men of the East is to be estimated by Occidental readers with entire fairness—nothing less, nothing more. And for this reason we may neither withhold its excellencies nor cloak its defects. I am, moreover, strongly persuaded that Indian studies would have exerted much larger influence upon the intellectual life of our day, and would even have made more rapid progress, if the masters of Indology had devoted more of their time to the work of translation and popular exposition. The new recruits for this field must be drawn from the circle of those interested. To enlarge that circle is therefore indispensable. Moreover, the comparative study of literature is now a recognized discipline with clear aims and zealous votaries. And to such students also this translation makes its appeal.

After the Text and Index were completed, I requested Dr. Konow to make a translation; and to my request he acceded with the utmost kindness and promptness. But upon this matter, his own remarks, p. xxii. may be consulted. The play is very difficult to translate. The metaphors, be it for their boldness or their accumulation, are at times most intractable. And often the point of a stanza or phrase requires for its reproduction in English such a command of delicate nuances of expression as cannot be expected of one to whom English is not vernacular. The revising of Dr. Konow's rendering proved to be not feasible. And therefore, after trying and failing to find an American who was both willing and able to translate the piece, I set myself most reluctantly to the delightful and interesting work of making a new version.

Most reluctantly, — because it involved a delay of weeks in the

progress of the labor of issuing the works of my two departed friends, the Atharva-Veda of Professor Whitney and the Visuddhi-Magga of Henry Clarke Warren. This delay has been a sore grief to me, although tempered by the feeling that these Prākṛit studies would at any rate inure to the benefit of my equipment for the completion of Mr. Warren's work.

The translation here presented is accordingly an essentially independent one, of my own making. A good many of the best stanzas I have rendered in metrical form. That I have not so rendered the rest may be set down in part to their intrinsic inferiority, and in part to the extreme pressure under which the keen sense of the above-mentioned delay caused me to do the work. The marked diversities of tone and style¹ I have endeavored faithfully to reproduce in the tone and style of my English.² The translator must be able to *feel* the atmosphere of each of the varying scenes and to adapt his version to their subtle changes.

Almost at the outset it appeared that the translation, unless provided with a running comment, would necessarily be obscure in many points even to the Sanskritist. I hope that no one will find these notes unacceptable. That this portion of the volume is intended in part for non-Indianists, is the reason for writing the *ch*-sound in proper names with *ch* (instead of the usual *c*) and for giving such notes as that on the Asuras at ii. 81^b.

Scant as the action or stage-business of this play may be, it is the interpreter's duty to make it intelligible to the otherwise unaided student. In the introductory paragraphs, therefore, pages 218-222, I have done my best to make clear the sequence of the inferential as well as of the explicit parts of the action, and likewise the place and time of each element thereof.

One little detail perhaps needs a word from the prefacer, to wit, the version of *piya-vaassa* as 'old man.'³ The German *hoch* = 'high,' and *Abend-zeit* = 'even-tide.' So Prākṛit *piya* = 'dear,' and *vaassa* = 'friend.'

¹ Well illustrated at ii. 40^a ff. Or compare i. 16^a ff. with i. 18^a ff. colloquialisms for the explanation of which no dictionary less complete than the Century Dictionary, for example, will suffice.

² For this reason, readers whose native tongue is not English may find occasional

³ See note to i. 18^a.

But it is hardly less grotesquely incongruous to render *piya-vaassa* by 'dear friend' than to render *Hochzeit* by 'high tide'. The connotation of the colloquial "old man," as used even by very young men to one another, with all its suggestions of jovial good-fellowship, shows for itself how fatally misleading a wooden literalness may be.¹ We all know that a *green black-berry* is *red*.

There are some things in this play which are repellent to a mind that is bred to the large variety of wholesome interests² that characterize our best modern life. Instead of making the offensive ideas conspicuous by the thin veil of an occasional Latin phrase, I have judged it better to give them in English, simply toning down their more drastic features.

Wer den Dichter will verstehen
Muss in Dichters Lande gehen.

Never was the truth of this couplet brought home to me with more force than in the making of this translation. My own sojourn in India was, alas, too short to absolve me from dependence upon books. I was therefore glad to have the help of the native scholiast, Vāsudeva. No other scholia were accessible to me. And I gratefully record my indebtedness to Roxburgh's *Flora Indica*; and to several of the systematic Sanskrit treatises on plants and minerals, mentioned below, p. 177; and, last, not least, to my venerable friend, Bohtlingk. I am glad to bear the shame of not having realized earlier the profit to be had from his *Hemachandra* as an aid to the study of Sanskrit synonymy, if by this confession any are led to take to heart the excellent words of three and fifty years ago with which he closes his preface:

Ich bin überzeugt, dass mit dieser neuen Ausgabe Vielen gedient sein wird; nur Einer, der es sich zum festen Vorsatz gemacht zu haben scheint, bei seinen Sanskrit-Studien nie an die reinnere Quelle zu gehen, wird zu seinem eigenen Nachtheil und zu aller derer, die seine Werke

¹ CONOLLARY — Taking due account of the diversities of tone, I have rendered *vaassa* by 'my man' at ii 6², by a slightly impatient 'man' at iii 2¹, and by a dignified and stately 'O friend' at iv 5⁴.

² We must remember that these were often utterly lacking to the Indian villager. The Sanskrit student may make this point clear to himself by consulting in the lexicons the articles upon *grāma* and its derivatives.

benutzen, nach wie vor Alles bei Seite liegen lassen, was auf diesem Gebiete erscheint.

It is fitting, in this fourth volume of the Series (the first to contain a preface from the General Editor), to acknowledge the twofold indebtedness of Harvard University to an alumnus, Dr. Fitzedward Hall, of the class of 1846. He has, on the one hand, honored his Alma Mater by his achievements in Oriental¹ as well as in English philology; and, on the other, he has made to the Library of the University a gift which is unique. With pride of nativity² and with loyalty to his college unimpaired by years of absence, he has given to it his rare and early Indian printed books, and — what is more — his precious collection of Sanskrit manuscripts.³ These manuscripts, with some five hundred purchased by me in Western India, constitute the largest and most valuable collection of the kind in America. It is my fervent hope that they may be of much service in realizing the plans of this Series, not only directly, but also by way of stimulus to Oriental research.

C. R. LANMAN.

HARVARD UNIVERSITY,
March 31, 1900.

Postscript. — July 8, 1900. In the meantime, I have submitted the proof-sheets of the entire translation to Dr. Konow, and he has returned them all with many useful suggestions of improvement or correction. For these it gives me great pleasure to make public acknowledgment of my sincere thanks.

¹ Students of English, considering the part he has borne in the production of the great "Oxford English Dictionary," and the marvellous learning thereby attested, might well enough be excused for not knowing that he had, long before, attained distinction as an Indologist. The first Sanskrit texts ever published by an American were his editions of *Ātmabodh* and *Tattvabodh* (Mirsapore, 1852). And his early writings on

Indian philosophy, dramaturgy, epigraphy, etc., are still cited with deference by the best authorities of to-day

² His ancestor, John Hall, immigrated just 270 years ago from England to Charlestown, about three miles from the seat of Harvard College.

³ Acquired during long official residence in India, as Professor at Benares and as Inspector of Public Instruction

PREFACE BY THE EDITOR OF THIS TEXT.

TWENTY-FOUR years have passed since Professor Pischel, in the preface to his edition of Hemacandra's Prākṛit grammar, declared a critical edition of the Karpūramañjarī to be a necessity for the advancement of Prākṛit studies. Rājasekhara has been highly esteemed for his proficiency in the Prākṛita, and it was to be hoped that a careful edition of his only Prākṛit play might throw some light upon the linguistic history of India. But unfortunately, the materials then available proved to be insufficient. Since that time new manuscripts have been found, and some years ago Professor Pischel proposed to me to undertake the work, and at the same time he kindly put at my disposal the collations which he had formerly made with the view of editing the play himself. Though regretting that the edition should not proceed from his master's hand, I thankfully accepted his proposal, as he declared it impossible to find the leisure necessary for the work himself.

I have myself collated only the manuscripts NRSTUW. For ABCP, I used the collations made by Professor Pischel; and Dr. Lüders kindly collated O for me.

In the notes I have quoted all truly various readings. I leave unmentioned the ya-gruti and the dental n in the Jama mss.; whereas, in the readings of STU, I have always transcribed the dot + consonant as double consonant. I also pass by all evident blunders in silence. The anunāsika is generally indicated by the same sign as the anusvāra; and this fact must be remembered in using the critical notes.

The chief aim of this edition then is a linguistic one. But besides, I have also been guided by another consideration. I often had to regret that no chrestomathy of the Prākṛits of the plays exists, and it was my hope that the Karpūramañjarī might be used as such one. This consid-

eration has also, to some extent, influenced my work. Thus I have, in some places, introduced the peculiar forms of the two dialects, even against the reading of all manuscripts. Further, the vocabulary is composed with the aim to serve students learning Prākṛit. To study those dialects it is, naturally, necessary to know Sanskrit, and I therefore always refer to the corresponding Sanskrit form, where this is possible. I have not made any attempt to give an etymological index, nor have I intended to furnish a vocabulary which might be sufficient without knowledge of Sanskrit.

From the same point of view I did not think it convenient to add a translation. And I was also convinced that it should be impossible to me to translate such an intricate text satisfactorily, as long as English was not more familiar to me. On the other hand the general editor, from quite another point of view, thought it necessary to add a translation. Upon his request I therefore made an attempt to render the text in English. But I soon felt how unsatisfactory my work must be, and what I sent Professor Lanman can hardly be called more than a rude paraphrase. I was therefore very glad to hear that he would work out a translation himself.

My best thanks are due to those who have, in various ways, aided me in the work, to Professor H. Jacobi, Dr. H. Luders, and Dr. A. Stein, to the government of Madras for the courtesy and kindness with which it forwarded new materials to me; but above all to Professors Pischel and Lanman. To the rich knowledge and kind benevolence of the former I never appealed in vain, and though overloaded with other works, he has kindly read the proofs of text and vocabulary. And the kind interest which Professor Lanman has taken in my work, and the unselfish assistance which he has rendered me, cannot, in any respect, be measured from his prefatory remarks.

STEN KONOW.

UNIVERSITY OF KRISTIANIA,
June 29, 1900

CRITICAL ACCOUNT OF THE MANUSCRIPTS.

The Text. — This edition of the text of the Karpūra-mañjarī is based upon the following manuscripts :

A. Jaina ms., 8 leaves, with 9-13 lines on each page; 9½ inches by 4½ inches. Contains javanikāntara i. See Bhandarkar, Report on the search for Sanskrit mss. in the Bombay Presidency during 1882-83, Bombay, 1884, p. 156; no. 418. The colophon reads: iti grīkharatāṇa-vabhoganadinamanigrījivasāgarasūriṣyaavācanācāryaviracitāyām karpūramamjarīmahānāṣṭikāyām prathamam javanikāntaram vivṛttam idam || grī || grī || rājanpure likhitam || rājanpure likhitam ||. Vācanācārya must be the author of a commentary on the Karpūramañjarī. Of this commentary a few traces are left. An incorrect ms. Aspirates are doubled; nd is often substituted for nt. Codex A is therefore possibly copied from a South Indian original. Cp. Pischel, Nachrichten, Göttingen, 1878, 206 ff.

B. Jaina ms., 8 leaves, with 15 lines on each side; 10½ inches by 4½ inches. Prākṛit text, Sanskrit translation, and some glosses. Contains javanikāntara i, the beginning of ii, as far as hidaāvajjam (ii. 1*), and the end from sā rayapamasyī (iv. 19*). See Kielhorn, Report on the search for Sanskrit mss in the Bombay Presidency during 1880-81, Bombay, 1881, p. 83, no. 22. The colophon reads: iti grīkarpūramamjarīnāṣṭikā keśya [1] samāptā. saṁ. 1600 varṣe grīmahimanagare.

C. Jaina ms., 11 leaves, with 8 lines on each page; 9½ inches by 4½ inches. Fol. 8 is wanting. Contains javanikāntara ii. See Bhandarkar, l.c., p. 156, no. 419. The colophon reads: ita grīkhugatānanabhogaṇa-grījinasāgarasūriṣyaavācanācāryaviracitāyām karppūramamjaryyām dvitīyam javanikāntaram vṛttam || grī || cīṭṭhādu edam likhidam dāva dīneso diyo mahio | ehi payatjādu saṁto saccam saccam kumaṁto vva || 1 || rāyapurathludena udiyaṇādisirottasurinarasimhasūnujādēna likhidam jjeva | Karppūramamjarīnāṣṭam. Codex C has the same peculiarities as A, and seems to be a continuation of that ms.

N. A modern Nāgarī ms, 16 leaves text, 13 leaves translation, with 15 lines on each page: 13 inches by 8½ inches. The water-mark has the date 1859. Several lacunas. Conclusion of the text wanting. See

Weber, Verzeichniß der Sanskrit- und Prākṛit-handschriften der Königl. Bibliothek in Berlin, Berlin, 1886, no. 1558. The doubling of the aspirates and the occasional writing of *nd* for *nt* point to a South Indian origin; and forms such as *duṁṇa* for *dumbha* and a few instances of *ya-gruti* (or writing of an intervocalic *y* in cases of secondary hiatus, as in *rayaṇa* for *raaṇa*) show influence from Jaina mss.

O. A modern Nāgarī ms., 21 leaves, with 18 lines on each page; 10½ inches by 9½ inches. Prākṛit text with some glosses. Sometimes corrections in the margin. In a few places defective. The ms. was copied after the year 1880. See Aufrecht, Catalogue of the Bodleian mss., p. 146^a, no. 818.

P. Copy from a Jaina ms., 46 leaves, with 15 lines on each page, 11½ inches by 5½ inches. Complete text and translation. Modern and very incorrect. See Kielhorn, l.c., p. 88, no. 28. After each *javamkāntara* is the following colophon: *iti grīmatśūryavamaṇodbhavasahagilakulāvatamsaṣṭimatprayāga* (i. and ii., *prayoga*) *dāsāṃgajagṛipremarājaviraṭe karpūrakusumanāṃni karpūramamjarībhaṣye . . . yavanikāmtaram samāptam*. Ends: *gubham bhavatu || samvat 1981 prathamaśāṣṭhaṇḍika-pakṣe tathāṇa śaṣṭyāṃ śanivāre likhitam idam vyāsagopīdāsātmaṇe || malākhyanāṃnā || grīyayaṣṭīlanagare ||*.

R. Copy of the ms. no. 417 of the Raghunatha temple library. See Stein, Catalogue of the Sanskrit manuscripts in the Raghunatha temple library of His Highness the Maharaja of Jammu and Kashmir, Bombay, 1894, p. 77. I owe the possession of the transcript to the kindness of Dr. Stein, who had his assistant, pandit Sahajabhaṭṭa, make it for me. Incorrect; some lacunas; conclusion wanting. Text, with the commentary of Vāsudeva.

S. Copy of the Tanjore ms., no. 10684, prepared for me through the liberality of the government of Madras. Text with some lacunas. See Burnell, Classified index to the Sanskrit mss. in the palace at Tanjore, London, 1880, p. 168^a. Grantha letters.

T. Copy of the Tanjore ms., no. 5253, made for Professor Fischel at the request of the late Dr. Burnell. Complete text, with some lacunas. Very incorrect. See Burnell, l.c.

U. Copy of the Tanjore ms., no. 10683^a, Grantha, prepared for my use. Text with Sanskrit version. Some lacunas. See Burnell, l.c.

W. Jaina ms., 21 leaves, with 13-14 lines on each page, 10½ inches by 4½ inches. Complete text, with marginal paraphrase. See Weber, no. 1557. The colophon reads: *samattā karpūramamjarī nāma nāṇikā mahākaiṇo sirirāyasehassa kadā . . . samvat 1520 vasse ṇāke*. The groups *ṭṭh* and *ḍḍh* are, as a rule, not to be distinguished in this ms.

Commentaries.—Furthermore, I have used the following commentaries: Vāsudeva's gloss in the Raghunatha temple ms and in the edition of our play in the *Kāvya-mālā*.

K. The commentary of Kṛṣṇasūnu in a transcript of the Tanjore ms., no. 10688³, belonging to Professor Fischel (see Burnell, l.c.). A new copy was given me by the government of Madras together with S and U.

J. Pitāmbara's Jalpātaraṇamañjarī (Kielhorn, l.c., p. 65, no. 242), collated by Professor Fischel. This is a different work from that contained in the corrupt mss. described by Weber, l.c., nos. 1559, 1560.

Among these mss. we can distinguish two distinct groups: a South Indian group, comprising STU; and a Jaina-group, to which belong ABCPW.

STU agree in most particulars and must be traced back to a common source. The doubling of a consonant is indicated by a dot before the consonant; lingual *l* is substituted for dental *l*; etc. Moreover, where the discrepancies between the manuscripts are very considerable, STU have, generally speaking, the same reading. Thus e.g. i. 6, 7, 8³, 9, 10, 14³, 18³, 20⁴, 22³, 32¹; ii. 29³, 34³, 41³, iii. 4³, 5³, 8³, 20³, 22³; iv. 1³, 9³, 18³, 20³, etc. And in the South Indian group, STU, the conclusion (which is entirely missing in the Jaina group) is different from that in NO (R is incomplete).

Burnell was of opinion that T was copied from S. But in iv. 24, T and U agree, as against S. See also i. 20³, 21³, 30³, 33³; ii. 41³, 42³; iii. 1³, 3³, 4³, etc. It must therefore be concluded that T is copied from U, perhaps with corrections from S (cp. ii. 11³, 16³, 41³; iii. 22³, etc.). The commentary of Kṛṣṇasūnu agrees with this group; and in the final stanza, with S.

The Jaina mss. are characterized by some common blunders and omissions. Cp. *ridiāu*, i. 1³, further, i. 7, 19³, 20³; iii. 4³, etc. Moreover, the complete absence of the conclusion in all these mss is too extraordinary to be a mere accident. In many readings also, this group differs from the other mss. Cp. i. 9³, 15³; ii. 11³, 48³, iii. 1³, iv. 2³, 6³, etc.

Among the Jaina mss, B and W are relatively old. B is very corrupt, W is much better. Both are North Indian mss. B was copied in Mahun (in the Rohtak District) and bought for government in Bikaner. The origin of W is not known.

A and C are attributed in their colophons (which mention the lost commentary) to Vācanācārya, the pupil of Jinasāgara, "the sun in the sky of Kharatāna." "Jinasāgara was the first high-priest of a new branch

of the Kharatara sect, which was established in 1680 A.D.," says Bhandarkar, i.e., p. 44. Cp. Klatt, *Indian Antiquary*, xi. 250, and *Specimen of a literary-bibliographical Jaina-onomasticon*, Leipzig, 1882, p. 39. A and C were copied in Rājānpur, Punjab, perhaps from a South Indian original. See above; cp. also the reading *gauttānā* in A, i. 19^a.

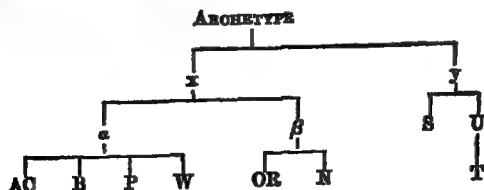
P is a modern transcript, copied and bought in Jesalmir, from a Jaina ms. It is perhaps in some places influenced by the South Indian group (cp. i. 12^a; ii. 45^a, etc.); but it is clearly shown to belong to the Jaina group by the agreements mentioned above, p. xxv.

The remaining mss., NOR, are all quite modern. They generally agree with the Jaina group, as against STU; cp. i. 18^{a, 11}, 20^{1, 2}, 22^a, etc., and consider, above all, the blunder which they have in common at ii. 28^a. They therefore seem to be derived from the same source as the Jaina mss. On the other hand they have so many common blunders and various readings that they must be classed apart; cp. i. 8^a, 9^a, 10^a, 15^a, 18^{a, 11}, 20¹, 34^a; ii. 1^a, 6^a, 29^a, etc. In the first act, N shows a nearer connection with R, as at i. 7, 8, 12^a, 13^a, 15^a, 16^{a, 1}, 20^a, 32^a, 34^{a, 11}, 35^a, etc. Both N and R have the aspirates doubled in the South Indian way.

O and R are much more closely connected; cp. the critical notes to i. 4¹. Some common blunders, which are not mentioned in the critical notes, point in the same direction: such are *joeham* instead of *jonham*, i. 1^a; *nihittagā-* instead of *-gga-*, i. 4^a; *esya* instead of *ettha*, i. 12^a; *lagohim* instead of *laggehim*, i. 16^a; the very frequent writing of *d* instead of *ṭ*, etc. Many other readings are common characteristics of O and R: see i. 4¹⁰, 5^a, 9^a; ii. 0^a, 12^a, 25^a, 29^a, 31^a, 42^{a, 11}; iii. 1^a, 22^{a, 11}; iv. 9^{a, 11}, etc.

NOR also sometimes differ from each other. Especially we find not seldom that N agrees with the South Indian group (cp. i. 4^{a, 11}; ii. 31^a; iii. 20¹¹; iv. 20¹¹, etc.) and OR with W (e.g., ii. 45^a; iii. 16^a; iv. 9^{a, 11}, 17^a, 18^a, 20^a, etc.). But still NOR must be classed together.

The manuscripts of the *Karpūramāñjarī* must therefore be classed according to the following diagram:



PART I

TEXT AND CRITICAL APPARATUS

OF THE

KARPURA-MANJARI

EDITED BY

STEN KONOW

ABBREVIATIONS

For explanations of abbreviated forms of titles under which certain books have been cited, see the Chronological List of Books, etc., pages 175 to 177.

भवं होउ सरस्सईअ कइणो रान्दनु वासाइणो

अखाणं पि परं पअट्टउ वरा वाणी छइल्लप्पिआ ।

वच्छोमी तह माअही फुरउ णो सा किं च पञ्चालिआ

रीईओ विलिहनु कवकुसला जोएहं चओरा विअ ॥ १ ॥

अवि अ^१ ।

अकलिअपरिस्मविब्भमाइं अजणिअचुम्भणइच्चराइं दूरं ।

अघडिअचणताडणाइं णिच्चं णमह अणङ्गरईण मोहणाइं ॥ २ ॥

नाम्यत्ते^१

स्वापकः ।

ससिहराडमण्डणाणं छम्मुहणासारणं सुरअणपिआणं ।

1^a ABPWNORT मोठु, SU होठु, — AB

सरस्सई, W 'ईए — A कइयणो, B

क इणो — TU यंदहु

1^b STU वि — ABWNR पअट्टउ, P पेठ-

ट्टु, O पअट्टउ, STU पअट्टु — ASTU

परा — T चउत्तर्लपिआ

1^c W वत्थोमी, N वत्थोमी — ABPWSTU

मागंही, O माअधो — ABPWR कु-

रुठु, N प्फुरठु, T पुणउ — B या —

WO कि पि — N पेचाडिआ

1^d ABPW रीदीआठ. NORT रीदीओ —

A लिहंहु, B विलिहनु, W लिहंहु, S

'हंहु — BW चउरा ह्व

1¹ BWST omit — T transposes verses
2 and 4

2^a AT 'विब्भमाइं — O अजणिअ — B

'चुम्भणाइ — A 'इंजराइ, P 'इंजराइ,

STU 'राइ

2^b AN अचणिअ — ABPWORS 'पण',

N 'अण'. — A 'साडणाइं. BSTU

'णाइ — ANT मोहणाइं

2^c AN नां सुचधारः, B नावते सुचधारः,

W नावते सुचधारः. OS omit नां स्वां,

RT अवि अ.

3^a T 'ल्लह' — P 'मंढणायाण. — AB

समोहणासारं, BWO समोहणासार. P

गिरिसिगिरिन्दसुआणं संधाडी वो सुहं देउ ॥ ३ ॥

तवि अ' ।

ईसारीसप्पसाअप्पणइसु बहुसो सग्गगङ्गाजलेहिं

आमूलं पूरिआए तुहिणक्कलारुप्पसिप्पीअ र्हो ।

जोणहामुत्ताहलिसं एअमउलिण्हित्तग्गहाथेहिं दोहिं

अग्घं सिग्घं व देन्तो जअइ गिरिसुआपाअपङ्केरुहाणं ॥ ४ ॥

एत्तिकम्प नेपय्यामिसुक्कमवलोक्क' । किं उण एट्टप्पउत्तो विअ दीसदि अम्हाणं

कुसीलवाणं जणो' । जदो एक्का पत्तोइदाइं सिअआइं उच्चिणेदि' ।

इदरा कुसुमावलीओ गुम्फेदि' । अण्णा पडिसीसआइं पडिसारेदि' ।

संनोहणासाण. N संनोहणासाणं, SU

संनुहणासाण, T संमुहणासाण.

3^b B विरिचिगिरिद', P विरिचि' — A 'वु-
हाणं, B 'सुपाणं' — NU सपाटो, B
संहाणो, T संपाटि — NSTU जो. —
P डिउउ, NO वेनु

3^c BT omit

4^a ABPWNOSTU 'असाद' — ABPWNOR
'अप्यदिसु, T 'अप्यदिसु. — O उयातांगा.
— BW 'अलेणं, P 'अलेण.

4^b APWNORT पुदिदाय, P परिदाय. —
ORTU तुहिणभर' — R 'भसा'. —
A 'सुप्पीई, BW 'सिप्पीई, P 'सिप्पीई,
SU 'सुत्तोय, T 'सुत्तोभ.

4^c T हुक्क' instead of लोपहा'. — BB
'योत्ता, O 'मेत्ता'. — P 'हल्लिल्लं —
mas राद' — T 'मुउह'. — AP
'विहत्त' — A 'हठेहि. BPSTU 'हत्थेहि

4^d A छ, NSTU omit. — AB वंत्तो, N
वसंतो, STU वदंतो — ABWNE
जअदि, P जयति, T जणभ. — ABP
मिरिबुदा.

4¹ A omits. — B वृक्षधारा परि', P वृक्ष-
धार नेपय्या: हलिसुक्कमवलोक्क. WN वृ-
क्षधार: परि', OR नांदंतं वृक्षधार: परि',
T नादंतं व्यापक: परि'

4² ABPWN पुण. — A 'पयदो, BWNOR
'पमदो, P 'पयहा, SU 'पमदो, T 'व-
उदो. — O दिउह, N दोउति, STU
अ' कु' जणो दोउह. — BPW मय
— BP कुशोसवाण, W 'वाण, T हुलो.
— ABWE पवंलो, P पवंलो, O जणो

4³ A पत्तोचिपारं, B यत्तोचिपारं, PO यत्तो-
चिपारं, W यत्तोचिपारं, N यत्तोचिपारं,
R यत्तोचिपारं, SU यत्तोचिपारं, T यत्तो-
चिपारं. — A सिचपारं, B सिचपारं
सिचं, P सिचपारं, W सिचि', N सिह',
O सिचपारं, STU 'भार. — AP उ-
च्चिणेदि, B उच्चणेणेदि, SU 'णोह, T उ-
च्चिणेदि का वि लहुवसिभाओ यट्टए पट्टए.

4⁴ A अण्ण, BPWNORSU हभरा, T ईभरा.
— SU 'वलो — B गुंफेदि, STU गुंफेह.

4⁵ N पडिसारं, T 'भार. — A पडिसारपदि,
P परि', W पडारं, SU उववेह.

का वि हु वसिआओ पट्टए घट्टेदि' । एसो वंसो ठाविदो ठाये' ।
इअं वीणा पडिसारीअदि' । इमे तिथि वि मिअङ्गा सज्जीअन्ति' ।
एस पक्खाउज्जाणं हलबोलो सुणीअदि' । एदं धुवागीदं आल-
वीअदि' । ता किं पि कुडुसं हक्कारिअ पुच्छिस्सं' । नेपय्याभिसुखमवलोक्य
सन्नापयति' ।

प्रविश्य²⁴

पारिषाम्भिकः । आणवेदु भावो' ।

व्यापकः । किं उण णट्टप्पउत्ता विअ दीसथ' ।

4⁵ T see above, at 1 4⁵. — B वि, P वि
— B धुय, PNR omit, O कु, SU
ज्जु — A पट्टए वसिआउ, B पट्टए
वसिआउ, P सुखवणिआउ व, W व
वसिआउ, N वणिआउदिओ व, O व
वसिआओ, SU वसिआ वट्टए — AP
वट्टदि, BWNORT वट्टेदि, SU वट्टेद

4⁶ ABWNORT वस — A वंस, B वंसे —
A वंसविदो, B वविदो, PW ठविदो, N
विदो, O ठाविदो, SU ओठुठ्ठाविमट्ठाणो,
T ओठुठ्ठाविमट्ठाणो — A ठाणोदं,
BWB ठाणो, O ठाये

4⁷ N जाणं — A पारिसरियदि, B वडिंसंसारो ।
भादि, N वारोदि, O वारिमदि

4⁸ W इमे, SU इमे दि. — BSU ति, P
तिथ, N तोथि — BPNRT omit
वि — WO सुखंगा — A सखियदि,
B मक्खायंति, P सज्जीयंते, W उज्जि-
रुत्ति, STU अंदि

4¹⁰ After वस A inserts कंसाताल, BW
कंसतालाण, P कंसतालाणु, NORSTU
कंसतालाणं — B पक्खाउज्जाण, P प-
क्खाउज्जाणं, W पक्खाउज्जाण N पक्खा-
उज्जाणं, OR पक्खाउज्जाण, STU

अप्यालोप्याकथ — A कीलाहलो, B वस-
वालो, P वसडलो, W वसलो, NORSTU
वसहलो — ABFWNOR omit सु-
खोअदि

4¹¹ P एवं एवं, W एवं, STU एवं — OR
धुवागीदमा, STU गोहमं, A adds
ति — P आलवोदि, S omits, U
विलप्येद

4¹² P कि उदेहेण, O कं वि, SU किं ति, T
मयं वि — A कुदं, BP कुदं, W
कुद, N कुदं, O कुदंवाओ — P
हक्कारिय, T हंकरिय

4¹³ A omits, BWNOR 'सुखं सन्नापयति,
P 'सुखमवलोकयति

4¹⁴ A ततः प्रविशति पारिषाम्भिकः प्रविश्य
सुखधारमाह, BN ततः प्रविशति, P प्र-
विशति, WB तत प्रविशति पारि-
षाम्भिकः

4¹⁵ B अणुवेदु, W अणवेदु — PW भाट

4¹⁶ APWOSTU सुखधारः, B omits, NB
सुखधारः विजित्व — ABPW पुह.
A 'अयदा, B 'अयज, FWORT
'अमट्ठा, N 'अमट्ठा, SU 'अयट्ठा — A
दोसधं, B दोसधा, P दोसधं, STU दोसध-

पारिषाथ्विकः । अध ई¹⁷ । सट्टअं णच्चिद्वं¹⁸ ।

स्वापकः । को उण तस्स कई¹⁹ ।

पारिषाथ्विकः ।

भाव कहिज्जउ एअं को भस्सइ रअणिवल्लहसिहरइ ।

रुउलचूडामणियो महिन्दवालस्स को अ गुरु ॥ ५ ॥

स्वापकः । विचिन्त्य¹ । अए पण्होत्तरं खु एदं² । प्रकाशम³ । राअसेहरो⁴ ।

पारिषाथ्विकः । सो एदस्स कई⁵ ।

स्वापकः । स्मत्वा⁶ । कधिदं जेव छइल्लेहिं⁷ ।

सो सट्टओ त्ति भस्सइ दूरं जो णाडिआइ अणुहरइ ।

किं उण पवेसविकखम्भङ्गाइं केवलं ण दीसन्ति ॥ ६ ॥

4¹⁷ A पारि¹⁸ ब्राह्. — ABPWO omit अध ई, N पारि । अध ई । वृत् । किं उण णच्चिद्वं । पारि भाव etc.; B भाव instead of अध ई, SU अध ई, T पारि । अध ई । वृत् । किं पुण यदं । पारि भाव etc.

4¹⁸ A सट्टकेण in the margin corrected to 'के N सट्ठं — P खट्ठिद्वं

4¹⁹ M.s. सुत्रधारः — AOT कट्ट

5¹ P भज्ज instead of भाव — ABPWOR कहिज्जउ, N कइज्जउ, SU कहोभउ, T कहि ॥ कट्ट — APWNOBSTU यदं, B यदं — BSTU किं — B भस्सइ, P भयय N भयिज्जइ । भयिज्जइ — P रयणल्ल, N रज्जो, T रज्जो — B 'सिहिंओ N 'पिहिंओ

5² ABW रहुकुल, P रहुकुला — BSU महिदपानस्स, W महिदवालस्स NRT महिदपानस्स — P को इ, N क ओ, SU को ख T को ण

5³ M.s. सुत्रधारः — SU स्व, T भागमगतं

5⁴ PNRT omit अध. — P पण्होत्तरं, O पण्होत्तरं SU पण्होत्तरं — ABPWSU omit खु, NR कखु — N खयदं.

5⁵ A omits — PO राज, STU भवि राज.

5⁶ A पारि भाव — SU तस्स After कई OR add वृत् किं सट्ठं

5⁷ AO omit स्वापकः, BWNSTU सुत्रधारः, PR पारिषाथ्विकः. — A omits स्मत्वा. N स्मत्वा

5⁸ P कधिदं, STU कधिदं — A उजेव, B उजेव, P येव, W जेव, NO जेव, R उजेव. SU एव, T जव — P जलेहिं — A add: जहा. SU जहा

6¹ PSU omit त्ति — B भस्स, N भयदि, STU भयिज्जइ — A जो दूरं — A नाडियदं, BWSTU 'आए, P 'याइ, O 'आओ, R 'आई — WOT भणुहरदि

6² ABPW पुण R उण यत्थ — OR पवेसम — A 'विकखंभयाइं, B 'विकंभा

विचिन्त्य¹ । ता किं ति सकृदं परिहरिअ पाउदबन्धे पउत्तो कई¹ ।

पारिपायिच्छकः ।

परसा सकृदबन्धा पाउअबन्धो वि होइ सुउमारो ।

पुरिसमहिलार्ये जेत्तिअमिहन्तारं तेत्तिअमिमायं ॥ ७ ॥

सबभासाचदुरेण तेण भण्णदं जेव । जघा¹ ।

आथविसेसा ते चिअ सहा ते चेअ परिणमना वि ।

उत्तिविसेसो कवं भासा जा होइ सा होउ-! ८ ॥

व्यापकः । ता अप्या किं ए वणिदो तेण¹ ।

बाई, P 'विचिन्त्य'बाई, W 'विचिन्त्य'बाइ
NT 'विचिन्त्य'बाई OR 'विचिन्त्य'बाई. —

ABPWO इह केवलं कति, N इह
केवलं वा, R इह केवलं होति, SU इहोति.

6¹ AP सूचधारः instead of विचि, R सूच-
धि.

6² STU omit ता. — BR जिति, APSTU
omit ति; W हि. — A उक्थिं,
BPWNORSTU उक्थं — A पावि-
यंथे, B पाईयंथे, P पाईयंथं. W पाई-
अंथे, NOR पाठमं, SU पाठमं, T प-
रिहरिमाठमं — A पठ्ठो, BPWNOR
पमठ्ठो, SU पठ्ठो — A जो कई, P ति,
N omits; SU इहो.

7 ABPW omit; in NE verse 7 stands
after verse 8, in O after 7¹. NOR
insert अवि अ between the two
verses.

7¹ SU पाठमं, T पाठमं. — N इ, O अ,
STU सु — T ओइ — N होमारो.
STU 'माली.

7² NRST पुठ्ठं, O पुठ्ठं. — N 'मोहि-

जाय, O 'जाय — O होतिअमई', T
जितिअं, SU 'जाणमैतिअं'. — N ते-
तिअं च्छेअ. STU तितिअं.

7¹ B 'इहुय, PNRSU 'चउरेण, W 'इतुरेण,
T 'चउरेण — A भण्णदं जेव तेण
— B जेव. P जे, W जेव, NO जेव,
R जेव, STU जेव

7² B दया, WNOR कथा, STU कथ.

8¹ P आथे, B अथा, T अथा. — AOT
'विसेसा, P विविसेसा, N 'विसेसा, R
'विसेसा — APW त, N ते. — AB
PWRSTU विम, N विम, O विम.
— B जेव, P उक्थविसेसे, W ति जेव,
N ते विम इहा, O इहा ते विम,
STU विम. — AP परिणमंते, N
आपरिणमंती. — A omits हि P च,
N इ. R इ

8² NOR कथो — PW होउ, N होई. —
N होइ STU होइ

8¹ Mss. सूचधारः, A सू पाह. — PSTU
omit ता. — P उक्थिदा, N विजिदो,
O उक्थिदो — SU देव

परिपार्थिकः । सुणत्तु^१ । वसिदो ज्जेव तञ्जालकईणं मज्झमि मिअङ्क-
लेहाकधाकारेण अवराइदेण^२ । जघा^३ ।

बालकई कइराओ णिभरराअस्स तह उवञ्झाओ ।

इअ जस्स पएहिँ परम्पराइ माहप्पमारुहं ॥ ९ ॥

सो अस्स कई सिरिराअसेहरो तिहुवणं पि धवलेन्ति ।

हरिणङ्कपाडिसिञ्जीअ णिकलङ्का गुणा जस्स ॥ १० ॥

स्वायकः । ता केण समादिट्ठा पउञ्जध^४ ।

परिपार्थिकः ।

चाहुआणकुलमोलिमालिआ राअसेहरकइन्दगेहिणी ।

8^१ A पारि^१ ग्राह — ANO सुणु, B सुणो,
P सुखां, W सुणदु, SU सुणुत्तु .

8^२ P सुवखद — PW खेव, NOT केख, B
वजीख, SU खख. — BW 'कईण, O
'कईण, SU 'कइ. — AW मरंज', T
मृगाकनैपा' — A 'कहाकारेण, B
'नेहाकारेण, P 'लहाकहा', W 'कहाका-
रेणावराइयण, N 'कहाहारेण, O 'कधा-
माधारेण B 'कहारेणाण, SU 'कहा',
T 'कधा'. — A अवराइयण तेण B
अवराइयण, P कइराय, NOR अवराइयण,
S कोअररायण अ, T अवररायण अयत्,
U अवररायण अ.

8^३ W omms' N अट, STU अह

8^४ N कइराअ. O कताओ — APW लि-
अय'. B लअअ. O लिअर', B वि-
अम' STU लिअरदेवस्स — B उव-
ञ्जय P वि उञ्ज. N उञ्जाओ O उव-
ञ्जोमो.

9^५ A परहि B एहि. — ABW परंपराय — N
इअं इ जःस परंपराय अया OR इअ जःस

परंपराय अया, SU इअ (S इइ) तस्स
गुणाण परंपराय, T इय तस्स जणाणं
परंपराय — A अहाय्य', B माहप्प'.
— NOR 'कडो.

10^६ A खख, BW खख. STU खख. —
U कविराअ. — ABWOR तिहुवणं,
N तिहुवे. — STU वि. — A धवल-
यंति, B धवलयति, P धवलंयति, STU
धवलेदि

10^७ APSU 'यादिसिद्धे, B 'यादिसिद्धे, W
'यादिसिद्धे, NO 'यादिसिद्धे, B 'या-
सिसिद्धे, T 'यासिपहोइ यङ्कलका. —
N गुण. — B यय.

10^८ A मूअ पारि वति; BPWNORTU मू-
अधरः. — B समारुज, W समा-
इठा — A यउअधं, P यउंदिट्ठु, N
पाऊजम्स, O यउंअधि, STU मणु-
दिट्ठु

11^९ A पारि मू वति — P चाहुवाण', B
चाउअण'. TU चाहुवाण'. — ABPNOR
STU 'मोनि', W 'मउति'.

भन्तुणो किइमवन्तिसुन्दरी सा पउञ्जइउमेअमिच्छइ ॥ ११ ॥
किं च^१ ।

चण्डवालधरणीहरिणङ्को चक्कवट्टिपअलाहणिमित्तं ।

एत्थ सट्टअवरे स्ससोत्ते कुन्तलाहिवसुअं परिण्णइ ॥ १२ ॥

स्थापकः । ता एहि^१ । अणन्तरकरणिज्जं संपादेम्ह^१ । जदो महाराअदे-
वीणं भूमिअं घेत्तूण अज्जो अज्जभारिआ अ जवणिअन्तरे वट्टन्ति^१ ।

इति परिक्रम्य निष्क्रान्ती^१ ।

प्रस्तावना^१ ।

ततः प्रविशति राजा देवी विदूषको विभवतश्च परिवारः^१ । सर्वे परिक्रम्य यथोचितमुपविशन्ति^१ ।

11^b Mss. विदि^१. — A 'मवदि', B 'मावन्ति',
U 'मवदि'. — P यतां नादि वा — A
पसोमयिटु, BWNO पडेअवटु, P पडे-
अवटु, R पडेअटु, STU पसोमयिटु —
ABFPWNOBSU 'मेदमि', T 'मेतमि'.
— ABE 'वदि', P 'वयति', W 'उति',
N 'वद्वि'

11^a A किं च वयामिधेयत्वं सूचयति चारि, B
omits

12^b B चण्डपाथ, P चण्डवाल, NOR चण्ड,
T चण्डपाल. — A 'चरिणो', PO 'च-
रिणो'. — O चक्कवट्टि — A 'पक्क',
B 'पयसाम्'. — W 'णमिच्च', N 'णि-
मिच्च', O 'णिमित्ते'

12^b B अत्त, P एत्तु सट्टक — B 'ओत्त' —
AN कुंदला, O कुंदना — ABWNOR
'सुद', P 'सुत्त' — APWNOR T परि-
ण्णइ, B 'ण्णइ'

12^a ABFPWNOR omit स्थापकः, TU सूच-
—ABFPWNOR भाव एहि, A एहि दाव

12^b BW 'चरिणिज्जं'. N 'चक्क' — A संपा-
दयम्ह, B संपादियम्ह, P संपादियम्ह, W
संपादयम्ह, U संपादयम्ह

12^a BP यदो — N महाराभल्ल देईय भूमि
— B^१ पित्तय, N चेलण, STU चेलुण
(S चतुण) भू — B अण्णा, P अण्णा. —
A अलभरिया, BP अलका, N अलका-
रिया, R 'अडिणिमा' — P omits अ.
— B जवणिअंर, P जवणिअंर — AU
वट्टदि, PN वट्टदि. W चिट्ठति, R वदि,
T वट्टव

12^a B प्रक्रम्य, SU omit — B यथोचितं
निःक्रान्ती — A adds सूत्रधारपरि-
चार्यको

12^b A adds नाटकावसरः

12^a,^१ AU only ततः प्रविशति राजा — P
विदूषको विचक्षणा दाहो विभवतश्च प्रतो-
हारादिपरिकरः, T विदूषकेण विचक्षणा
च — P यथोचितसन्नेयव

राजा । देवि दक्षिणाहिबणरिन्दणन्दिणि वट्टावीअसि इमिणा व-
सन्तास्मेण' । जदो' ।

विबोद्धे बहलं ए देन्ति मअखं यो गन्थतेस्साविला

वेणीओ विअन्ति लेन्ति ए तथा अङ्गम्मि कुप्पासअं ।

जं बाला मुहकुङ्कुमम्मि वि घणे वट्टन्ति दिस्साअरा

तं मण्णे सिसिरं विणिज्जिअ बला पत्तो वसन्तूसवो ॥ १३ ॥

इति । अहं पि पडिवट्टाविआ भविस्सं' । जघा'

छोस्सन्ति दन्तरअणाइ गए तुसारे

ईसीस चन्दणस्सम्मि मयं कुणन्ति ।

एणिहं सुवन्ति घरमन्झिमसालिआसु

12^a U omits राजा देवि. — B दक्षिणा,
N दक्षिणाहिबणरेठ, R दक्षिणाहिबणरेठ,
S दक्षिणा — TU 'खरेठ'. — B
'नितने, OW 'गंदले. — APW वट्टा-
वीअसि, B वट्टाविआसि, O वट्टावीअसि,
R वट्टावीअसि — ABW omit इमि-
णा — A omits वसन्तास्मेण, B विपन्तास्मेण यदो.

13^a AP बहलं, B विहल. — BS दंति, P
दिति. — SU मं ए दे' बहलं. — B
यो दिति तिसाविता, W 'तिसाविरा, N
'तिला'.

13^b B वाणीओ, O, वेणीओ — B विपन्ति,
OS विपन्ति. — P जंति, OSU जंति,
T जंति. — P जंति — A कुप्पासअं,
P किमप्पासअं

13^c SU कुमकुं, T कुमकुं, N 'कुमकुमि. —
W व. — N omits घणे. — A व-
ट्टन्ति. — ANRSU दिस्सा, B दिस्सा-
अरा, T दिस्सा

13^d STU ता. — B विपन्ति. — P व-
जंतीओ, W वसतो, OR 'तुसओ, T
'तुसओ.

13^e B देव वि, P विभनलेया, WO देवी
वि. — NE देव अहं पि तुम्ह, STU
वि — AW 'वट्टाविआ, B 'वट्टा, P
'वट्टाविआ, N 'विआ, O पडिवट्टाविआ
दे, R 'वट्टाविआ, SU 'वट्टाविआ, T
'वट्टाविआ

13^f BP घा, O जघा. SU जघा, T जघा.

14^a P त्यासेंति, W त्यासेंति, T छोलहंति. —
W दंति. — B 'रहणा, POR 'रह-
णा, N 'रहणा — ABPWNOR
गदे, T दे.

14^b A हलो, BWNORSTU हंलो.

14^c BP हलं — ANE सुमंति, B सुहंति.
— AB 'मन्जिम, NSTU 'मन्जिम, O
'मन्जिम. — BP 'मन्जिमासु, STU
'मन्जिमासु (S 'सु)

पाअन्तपुञ्जिअपडं मिहुणाइ पेच्छ ॥ १४ ॥

नेपथ्ये^१

चेतालिकयेरेकः । जअ जअ पुव्वदिसङ्गणाभुअङ्ग चम्पाचम्पअकखञ्जर
राढाणिज्जिदराढाचङ्गत्तण विक्कमक्कनकामख्व हरिकेलीकेलिआर
अवमखिदजच्चसुवखवख सब्बङ्गसुन्दरत्तणरमणिज्ज सुहाअ दे भोदु
सुरहिसमारम्भो^१ । इध हि^१ ।

पगडीणं गगडवालीपुलअणचवला कच्चिबालाबलाणं

मारणं दोखगडअन्ता रइरहसअरा चोलसीमन्तिणीणं ।

14^a AB-प्राथम्यं, P चर्चति. — ABO 'कुं-
जिह', W 'स्त', N 'पुंजोम'. — AP
WNE मिहुणाइ, B महुणाइ. — P
पिय

14^b A चेतालिकी नेपथ्ये

14^a A द्वयोर्मध्ये एकः प्राह PNB चेतालिकः,
STU चेतालिकी, S adds विजयतां देवः)
प्रथमः । — ABWOR जम once
only. — APWN 'दितंगणा', B 'दि-
सामु', ORT 'दिमंगणा'. — APO जम
सपण. — O संयगयासपण. — B 'क-
खकुर, T 'कखपूर — APO जम रा.
— A राठजियराठ, B 'जियराठ,
PW 'जियदराठ, N लीलायिज्जोभराठ-
देस, O राठाजियभायंद, R रीठाणि-
ज्जिभराठदेस, SU 'यिज्जिम'. — A
जय विक्कमक्कनकामकय जय चंगत्तयवि-
यिज्जियकामकय, B चंगत्तययिज्जिय-
कामकय, P विगित्तययिज्जियकामकय,
W चंगत्तययिज्जियकामकय, N चंगत्तय-
यिज्जियकामकय, O जम चंगत्तययि-
ज्जियकामकय, R 'जामकय — A जय

कदमिहरकेलिकार, B 'कारय, P 'कलि-
याएक, N हरिकेलिकारम, O जम हरि-
केलीकेलिभारम, R 'कारम, T 'हरिकेलि',
U भरि — A जय भठगण्ड', BPW
NORSTU भवमखिभ — N 'पञ्जग-
युक्क', ST 'कखसुवखदाण, U 'अखसुव-
खदाण — A जय व' B 'तयमयिज्ज,
P 'सुरत्तयरम', S 'सुदेरमयिज्ज, U स-
खंमरमयिज्ज — BPWO देवस —
W सुरहिसमयसमारंभो, STU सुरभिसमा-
रंभो होदु

14^b A लो, BPWNORSTU इध हि

15^a STU गंधपालो. — T 'पुणभण' — P
'चवल, S 'चउरा — P 'चालायालायं,
NE 'चालायालीय, S चोलयालायलायं

15^b AOR 'हंढयंता, P 'हंढयंतो, N 'भतो
— BW रदि', P 'रदहरद', NSTU
'रभस' — ANR 'कला, BP 'करा —
A लोलपुलायायं, B लोलयालंगयाण
P चोलयालंगयायं, W चोदचोदालयाय,
NOR लोलचोलयिभायं, S कचिसीमंति-
यायं

कखाडीणं कुणन्ता कुरलतरलणं कुन्तलीणं पिएसुं
गुम्फन्ता गेहगरिणं मलअसिहरिणो सीअला एन्ति वाआ ॥ १५ ॥

अत्रेव ।

द्वितीयः ।

जाअं कुङ्कुमपङ्कलीढमरढीगरुडप्पहं चम्पअं
थोआवट्टिअदुङ्कुमुङ्कुसुमा पम्फुल्लिआ मल्लिआ ।

मूले सामलमग्गलग्गभसलं लक्खिज्जए किंसुअं

पिज्जनं भसलेहि दोसु वि दिसाभाएसु लग्गेहि व ॥ १६ ॥

रत्ना । पिए विब्भमलेहे को अहं वड्ढावओ तुज्ज का तुमं पि व-
ड्ढाविआ मज्ज । किं उण दुवे वि अम्हे वड्ढाविदा कञ्चणचण्ड-
रणचण्डेहिं वन्दीहिं । ता विब्भमप्पअट्ठावअं तरट्ठीणं णट्ठावअं
मलअमारुदन्दोलिदलदाणञ्चणीणं चारुप्पवञ्चिदपञ्चमं कलकरि-

15^a N कुणन्तो. — B कुरलकुलन्, N किणुन्, O कुरलन्, R चिदर. — P पियसु, T पियेसं.

15^d A गुणन्ता, N गुणन्तो, S कन्ता, T गुणन्ता, U गुणन्ता. — B राखगंठो, T राखि म-
ज्ज. — B सिद्धरणो. — AP तिहला, B संहला, W सिंघला. — BT घति, P वृति, N वादि, R वति — N वादा, T वादा.

15ⁱ ASTU omit; B अचोव, P अत्र

16^a A द्वितीयवेतालन्, P द्वितीयो वेतालन्
पठति, N omits द्वि; S अशं च, U
अवि अ instead of द्वि, T द्वि अशं
— ABPWNOR^a U जाद — P
‘लोद’, STU ‘पिग’ — A ‘रयणागंढ’,
B ‘चमटोगंढ’, FWO ‘रमणागंढ’

16^b AB घोवा, P चाभा, NR धोभा —
ABPWOR ‘वट्टिद’, N ‘वट्टिद’, S
‘वंदिअ’. — P ‘सुद्धकुसुमा, W ‘कुसुमा,

NOR ‘कलिज्ज. — BFORSTU पण्ड-
लिआ, N पण्डुलिज्ज.

16^c N ‘जगाभमले, O ‘असले. — B जाल-
लजए, N लक्खिवल — B सिंसुणं, P
omits.

16^d A मणुवेहि, B मणवेहि, P मणुवेहि, W
ममवेहि, N ममवेहि, OR मणवेहि —
B हाहि वि, P दोसु वि, W दोहि वि,
N दोहि सु, O दोहि वि, R दोहि वि,
T दोहिस्. — B सदिहा. — N जगेहि,
OR जगेहि, T जगेहि — A omits
व; S अ.

16ⁱ NR यङ्को, O का — AB ह, P omits
— B वज्जावजो, PW वज्जावज, N व-
ड्ढाविदो — P को, NR यङ्का —
AOT वि, NRSU omit. — B वज्जाविय,
P वज्जाव, W वज्जाविआ, N वड्ढाविदा,
S ‘यज्ज

16^z ABPW पुण — W दो, N दुवो, O

कारेसुं कन्दलिदकन्दप्पकोअरइदरइअरइदकरइचरइमं सिण्णिव-
न्धवं वसुंधरापुरंधीए पसारिदप्पसदिप्पमाणेहिं अच्छीहिं महूसवं
जधिच्छं पेक्खदु देवी'।

देवे। जधा णिवेदिदं वन्दीहिं पञ्चा जेव मलआणिला'। तथा हि'।

दुए — U अन्ध, O transposes वहु-
अन्धे — ABOBSTU वहुविष्ण, PW
वहुविष्ण. — O इमेहि के'. — B कं-
रणचं' — Mss. 'रणच'. — B 'दंदिहि
— BWRSTU वंदीहिं.

16^a AWR विष्णममरु. — APWOT 'प-
मरुवसं, B 'परिदत्तयं, N 'पमरु वं, R
'पमरुविष्णं, SU 'प्यवहुवसं — A त-
रणायं, W तरुणायं, T तरुणायं, U तर-
लच्छायं. — B 'मारुयंदोलिदलता', P
'मारुदोलिपयणिलदायण्णायं, W 'दो-
लिदलदलदायण्णायं, SU नलभा-
यिलंदोलिमललदलदायण्णायं, T नल-
आयिलंदोलिमललदायण्णायं — AWNOR
'पयंवि', B 'पयंविता', P सोरपयंवि-
दयंयं, S 'पयंविष', T 'पयंविष', U
'पयंविषयं. — A कलकंठीकंठकं-
त्तु, B कलकंठीकंठकंत्तु, P कलकंठी-
कंत्तु, W कलकंठिकंत्तु, N कलकंठिकं-
ठकंत्तु, O कलकंठिकंत्तु, R कलकंठि-
कंठकंत्तु, S कलकंठकंत्तु, T कलकं-
ठकंत्तु, U कलकंठकंठकंत्तु. — A
कंदलदकंदप्पकोदंढायेदिदकंदचंदिमं, B
कंदलदकंदप्पकोदंढायेदिदकंदचंदिमं, P
कंदलदकंदप्पकोदंढायेदिदकंदचंदिमं, W
कंदलदकंदप्पकोदंढायेदिदकंदचंदिमं, N
कंदलदकंदप्पकोदंढायेदिदकंदचंदिमं, O
कंदलदकंदप्पकोदंढायेदिदकंदचंदिमं, R
कंदलदकंदप्पकोदंढायेदिदकंदचंदिमं,

SU कंदप्पकोदंढायेदिदकंदचंदिमं, T
कंदप्पकोदंढायेदिदकंदचंदिमं. — ABW
विष्ण. — NE 'वंधु — A 'दसुधा',
O वसुधा. — B 'पुरंदीय, T 'पुरंदीय
— BWO ता वि'. — A विळरिय
हृत्पुण्यसारिय पसइसिळोहिं अच्छीहिं, B
वित्त्यारिय पसइपमाण्णायं, P पसारि-
दप्पमाण्णायं, W वित्त्यारिदपसइपमा-
ण्णायं, N वित्त्यारिदपसइपमा-
ण्णायं, O वित्त्यारिदपसइ, R वित्त्यारि-
दपसइपमायं अच्छीहिं, SU पसारिदप-
सइसिळोहिं, T पसारिदपसइसिळोहिं.
— BPW महोळवं, N महुत्तवं, STU
वसंतमहुत्तवं — AP जहित्थं, BWOR
STU जहित्थं, N जहित्थं — ABPWOS
पेक्ख, BTU पेक्खदु. — ABFWNOSU
omit देवी

16^a A देवी राखाममाह — AWO जहा,
PSTU जहा, PNR add किल — B
णिवेदिदं, STU 'दिमं. — BWRS
वंदीहिं, T वंदीहिं; A transposes वे-
णि'. — A तदा व'. — APWOR
यमरु, B पयसज, N पयमरु, S तदा
पयसज, TU तदा पयसज — AW सजेव,
B सजेव, P यिव, N सजेव, O सजेव, R
सजेव, STU सजेव — NS 'लो.

16^b APNR तथा हि, BWO तथा म, ST
तदा हि, U omits

लङ्कातीरणमालिआतरलिणो कुम्भुभवस्सासमे
 मन्दन्दोलिअचन्दणहुमवणा कप्पूरसंपङ्कियो ।
 कङ्केलीकुलकम्पियो फणिलआणिप्पट्टणट्टावआ
 चण्डं चुच्चिअतच्चवस्सिलिला वाअन्ति चेत्ताणिला ॥ ११ ॥
 अवि अ'।

माणं मुञ्चह देह वल्लहजणे दिट्ठं तरङ्गुत्तरं
 तारुखं दिअहाइ पच्च दह वा पीणत्थणुत्थम्भणं ।
 इत्थं कोइलमञ्जुसिञ्जिअमिसा देवस्स पञ्चेसुणो
 दिस्सा चेत्तमहूसवेण सहसा आण व सव्वंकसा ॥ १८ ॥
 विदूषकः । भो तुम्हाणं सव्वाणं मज्जे अहं एक्को कालकवरिओ' । जस्स
 ने ससुरससुरो परचरे पोत्थअभारं वहन्तो आसि' ।

17^a U 'माणिभा'. — BPSTU 'तरलणा'. —
 A कुम्भभयत्स/सम, B कुम्भभा, W कुं-
 मोम, SU कुम्भभयत्ससमे, T कुम्भुभु-

17^b ABPWOR 'दोलिद', N 'दोलित'. —
 A 'चंदल'. — WNOR 'चदा'. — P
 'चवमियाणो'.

17^c A कंकेली, BPNR कंकेली. W कंको-
 ल्लो, S तंकोलिकनभयणा. T कंकोफल',
 U तंकोलिकन'. — ABPWOR 'ल-
 दा'. — P 'रियपट्ट', N 'विपट्ट', O
 'विपट्ट', STU 'णिल्लिण'. — T 'च-
 ट्टाविभा

17^d B चुंदु — ABPWOR चुच्चिद'. — B
 'तयपचि', PT 'तंयपचि', SU तंयपचि'.
 — STU जामंलि.

18^a APW मुंचद, BNOR मुंचध. — A चे-
 दि. — B दिट्ठो, W दिट्ठं, N दिट्ठो. —
 A तरंगोत्तरा, O तरंगोत्तरं

18^b B दिव, APWNOR 'हाइ'. — BP चोच्चु-

— ABNORT 'त्यण', P 'चव'. —
 B 'हुमणं

18^c W इत्थो — BP 'मुंज'. — AET 'निं-
 कण', B 'संजण', P 'सजिण', N 'निं-
 कण', O 'सिजिद'. — N मिसाह्वेभल्ल,
 R देभल्ल

18^d P 'यहुसावणा, N 'चेत्तमहूसल'. — R भु-
 मणो instead of उह्वरा — N भावो,
 SU भावो, T मज्जे क — B कव्वंकसा.

18^e A ततो विदूषकः भो भो, T omits भो;
 U अहो. — W सव्वोसिं. — A अहं
 वजेय, STU अहं किल — A omits
 यङ्को; BPW यको, SU यङ्को यच्च. — A
 कालावजरिदो, T कालजरिदो पंडियो.

18^f A छदो ममावि य, O मम, SU मम. —
 A सुसरल सुसरो, B ससुरल ससरमो,
 P ससुरल ससुराव, W ससुराव, O ससु-
 रल ससुरो, R ससुरावुरो; SU add चि.
 A पंडिमाचरे, BPWO चरचरेवु, NR

चेतो । विह्वल' । तदो आगदं दे परिडच्चं परंपराए' ।

विदूषकः । सक्तीधम' । आ दासीए धूदे भविस्सकुट्टिणि णिल्लकखणे विअ-
कखणे ईदिसो अहं मुखो जेण तए वि उवहसीआमि' । अखं च' । रे
परपुञ्जविट्ठालिणि भमरदेण्डे टेण्डाकराले तुडिदसंघडिदे परंपरा परिड-
च्चस्स मह किं दूसणं आसि' । पेक्ख अकालजलदवंससंभूदाणं परंप-
राए परिडच्चं' । अध वा हत्ये कङ्कणं किं दप्पणेण' ।

पंडिअचरे, B परजे चरंमि, T पंडिअचर,
U परचर — A पोत्थिआहं, B पुत्थि-
आह, P पोथआह व, W पोत्थाह, N
पोत्थिआह, O पोत्थाहं, R पुत्थिआहं, B
पोत्थिआह, T पुत्थिअभारे, U पोत्थिअभार
— BWO वर्ततन्तो

18³ SU विचलया — A विह्वल ब्राह्म

18⁴ A कमागदं दे पंडितणं. B यद् कमागदं ते
धं, PWO कमागदं दे धं NE आगदं
दे अखण्ड पंडितणं (R 'अतण'), T दे
पंडिअतण परंपराए आगदं अकालजलदव-
संभूदाणं परंपराए पंडिच्चं अह वा तत्त्व-
त्पमि ककणे किं दप्पणेण *see* L 13³, 10.

18⁵ A सकोय ब्राह्म

18⁶ APNORSU जाः, T जाम — A डा-
खोसुदे, B धुय, P पुत्ति, N पुत्तोय. ORU
धोय, T धुते. — A भवससिक्क, OR
'मुट्ठिणि, SU add रक्खालोड्डिणि — A
omits सिल्ल, P सिल्लवययक्खणे —
B omits विअकखणे WR अविअकखणे.
— B ईदिसो NRSTU ईदिसो, O दे-
दिसो — BPWNORSU इ — P सु-
वा — BWO ज, N omits, R जो —
N तुण, ORSTU तुण — WT omit

वि — A 'हासियामि, B 'हसियदि,
PRSTU 'हसिज्जामि, N 'हसिज्ज

18⁷ A अख च पुनर्विदूषकः, OT अख अ

18⁸ STU omit रे, NOR रे — B पुपुत्त-

विट्ठालणि, O 'विट्ठालणि, S 'विट्ठालिणि

— After ए P adds कोसलत्थचट्ठिणि,

R adds रक्खालोड्डिणि, STU add को-

खट्ठिणि. — A भमणटिंटे, N भमण-

ओसे, OT भमर, SU 'ढंटे. — N दूत-

णिण्ण टेंटाकराले, O टेंटा, T 'टेंटा. —

After टेंटा N adds कोसलत्थवापहा-

रिणि, R add कोसलत्थवापहारिणि, T

adds रेक्खालोड्डिणि — A 'चट्ठिदे, B तुट्ठिदे,

P तुट्ठसंघट्ठो, W तुट्ठसं, NE तुट्ठसं,

O तुट्ठसंघट्ठो — ABPWNOR omit

पर-आदि, T omits मह.

18⁹ ABPWNORT omit — S पेक्ख —

SU 'जलदव'. — U 'व्वस्स.

18¹⁰ T omits, *see* L 18⁴. — B अहा,

PWNORSU अहा. — S व — After

वा U adds रत्थारोहिणि मेडुजोहिणि

— B चत्थेमि, R हत्थ, S हत्थेमि, U

हत्थत्थेमि — ABRSU ककणे. — A

ता किं — N दप्पणेण पेक्खोअदि, O

दं सक्किज्जदि. R दं पेक्किज्जदि

विचक्षणा । विभाव्य" । एवं खेदं" । धावन्तस्स तुरंगमस्स सिग्घत्तणे किं सक्खिणो पुच्छीअन्ति" । ता वसअ वसन्तं" ।

विद्वेषकः । कथं पञ्जरगदा सारिआ विअ कुरूकुरअन्ती चिट्ठसि" । ए किं पि जाणसि" । ता पिअवअस्सदेवीणं पुरदो पढिस्सं" । जदो ए कात्थूरिआ कुग्गामे वणे वा विक्किणीअदि ए सुवखं कसवट्ठिअं विणा कसीअदि" । इति पठति" ।

फुल्लुङ्करं कलमकूरसमं वहन्ति

जे सिन्दुवारविडवा मह वल्लहा ते ।

18¹¹ ASTU omit

18¹² ABNORSU वखं, T वेच्छ वखं —
ABN खेदं, STU खदं.

18¹³ ABPWNOE omit धावन्तस्स — AB
PWOR तुरंगमस्स. — A सिग्घत्तण. —
A पुच्छिज्जति, B पुच्छिज्जमि, P पुत्थि-
यन्ति, WOSU पुच्छिज्जति, N पुच्छिज्जति,
R पुच्छिज्जति, T पुच्छिज्जति

18¹⁴ A तथा त्वं यदि पंडितो सि ता वक्ष्य
वसवं, T वसदवं

18¹⁵ ASTU omit कथं, P तुमं, NR तुमं उख,
O कथे. — W यंजरि" — P यद,
WSTU यमा. — BPNOR सारिअ व्यय, W
सारि व्य, STU विअ सारिअ. — W
कुरूकुरयन्ती. STU चिरं चुक्कुरा" (T चु-
क्कुरायन्ति). — A पुरो चिट्ठसि.

18¹⁶ BW omit. — SU ए हु किं पि तुमं,
'T ए किं वि तुमं — NR जायेसि.

18¹⁷ B पियवस्स", NRSU पिअवअस्सस्स डेयोस
(S adds अ), T देयोस पुदो — A व-
दटिस्सं, P पढिस्सं, SU पठिस्सं. T पढिस्सं.

18¹⁸ A जदो ककूया गामे ख, S कात्थुरी, T
कपूरिआ-ख, U कात्थुरी ख. — BW
गामे, P गामावणे omit वा; ASTU
omit वणे वा. — A विक्किणिअदि, W
विक्किणीअदि, T विक्किअदि. — W खेदं,
STU ख अ. — W सुवखं खं. — A
कसवट्ठय, B कसवट्ठयि, P कसवट्ठयं, S
कट्ठयं, T कसवट्ठयि, U कसवट्ठय —
N सिलापट्टय क", B पट्टय क". — O
त सुवखं खं कसवहे विव्वहए वा चरि-
यो वा यदि रेखेदि तं पठिअं खं समानुं
पठोअदि instead of ख सु-कसोअदि,
see : 19⁷.

18¹⁹ A ततः पठति विद्वेषकः, P ततः पठति,
NOE राजा पिअवअस्स ता (N omits
ता) पठ (O मातव) सुणीअतु (N 'दि)
विद्वेषकः पठति

19¹ A फुल्लुङ्करं, BN फुल्लुङ्करं, P फुल्लुङ्करं,
SU फुल्लुङ्करं. — TU कमल". — STU
'विह.

19² N सिधु" — RSU डे.

जे गालिअस्स महिसीदहियो सरिच्छा

ते किं च मुद्धविअइल्लपसूणपुञ्जा ॥ १९ ॥

विचयणा । विहस्य^१ । शिअकन्तारत्तणजोग्गं दे वअणं^१ ।

विदूयकः । ता उआरवअणे तुमं पढ^१ ।

देवो । किंचित्स्मित्वा^१ । सहि विअक्खणे अम्हाणं पुरदो तुमं गाढकइत्तणेण गबुत्ताणा होसि^१ । ता पढ संपदं अज्जउत्तस्स पुरदो सअंकिदं किं पि कबं^१ । जदो तं कबं जं सहासुं पढीअदि तं सुवणं जं कसवट्ठिआए शिब्वइदि सा घरिणी जा पदिं रज्जेदि सो पुत्तो-जो कुलं उज्जलेदि^१ । विचयणा । जं देवी आणवेदि^१ । इति पठति^१ ।

19^a AO गालिअस्स, P गालिअस्स — B ज-
हसो — R "हहियो" — T हरि-
कणा

19^d T विमकील

19ⁱ A विहस्य प्राह, NE omit.

19^h APOR "कन्तारंभण", B "कन्तावपुण", N
शिअकन्तारंभण, U "कन्तार". — O
"जोग्गं"

19^b BW किं पि, O किं च instead of ता
— ABPWOSTU उदार. — BSTU
"वअणा" — W तुमं पि, U omits —
APORSTU पढ

19^f A अथ देवो विहस्य किंचिन्नामाह, B किं
च स्मित्वा, S omits किंचित्

19^e STU omit सहि, P अह — A अम्ह,
STU अह — A पुर. — P तुक्, NR
तुमं — ANOR गार्द — A "कइत्तणे",
P "कइत्तणे" — A मउत्ताणा, B उत्ताणा,
P उत्ताणा, W उत्ताणो, N उत्तिणा, O
उत्ताणोत्ता, R उत्तिणा S ग उत्ताणा —
W मोदि

19^g W omits ता. — A पठन्, ORSU पठ.
— BWNOR "कबं" — BWO omit
किं पि — STU किं च सभं क-
व्यकं

19^c ANRSTU omit जदो, B पतः. — N
omits तं कबं. — APOSTU उद्धानु,
BW उभाह, NE उदाय — AOR
पढो, BN पदि, STU पढो — O
omits तं सु-रजेदि, see : 18¹⁰ — A
कसहे, N कसवट्ठिण, R कसवदे, ST
कसणपट्टय, U कसणपट्टय — A शिब-
इदि, BW शिब्वइदि, P शिवइदि, NR
शिब्वइदि, STU कसोअदि — AB
घरणी — NE पिअं, STU पण
रजेह — ABPW omit सो-उज्जलेदि
— N उत्तो, T पुत्तो. — STU उ-
ज्जलेह

19^g S आणवेह

19^h APNR omit इति, BWOSTU ति —
A पठदि विचयणा.

जे लङ्कागिरिमेहलाहि खलिआ संभोअखिसोई-

फारुफुल्लफणावलीकवलणे पत्ता दरिद्वत्तणं ।

ते एणिहं मलआणिला विरहिणीणीसाससंपक्खिणे

जाआ झत्ति सिसुत्तणे वि बहला तारुखपुखा विअ ॥ २० ॥

राजा । सच्चं विअक्खणा विअक्खणा चदुरत्तणेण उच्चीणं विचित्तदाए रीदीयं' । ता किं अखं कइचूडामणित्तणे ठिदा एसा' ।

विदूषकः । सक्कोधम' । ता उज्जुअं जेव किं ए भणीअदि अच्चुत्तमा विअक्खणा कव्वम्मि अच्चहमी कविञ्जलो बहणो चि' ।

20¹ A 'मेखलादि, WR 'हि, O 'लिहि — ABWNOR खलिदा, P खलदा, SU खलिमा — N 'विणोरेई

20² APWR फार — APWNRT 'फुल्ल'. — B 'फणावलीकमलणे, P 'कमलिदा, S 'कमलणे. — B दलिदवत्तणं.

20³ B विरहणी. — N 'खोसास', O 'खि-सास', SU 'विस्वास'.

20⁴ APWNOR T जादा, B जाद उज्जि, O वज्जि — N पि — AP वहुना

20⁵ A राजानतदोत्त निगम्य, STU राजा वि-हस्य — A सुखं २, STU सुखह — A विपक्खणा । तथा विपक्खणा, PN वि' once-only, STU वि' वि' एव — B चदुरत्तणं, P भञ्जे चदुरत्तणं भत्तयस्स, W चदुरत्तणे, N चदुरत्तणे. S विच । उत्तरणेण, TU चउर' — A सत्तोणं, W चदुरत्तोणं, N उत्तिण, R उत्तिणा — A वयणविचित्तदाए, B ता किं पि अखं विचित्तदाए, P विचित्तदा ता अच विचित्तदाए, W ता अ किमणं चदुरत्तयणविचित्तदाए, NR omit वि', O ता किं अख वि', T वि-

दत्तदाए — ABPWNOR omit रो-दोण, T रोईणं. Here A inserts सु-कण्ठं पि सुकण्ठं विपक्खणा, B कण्ठं सुकण्ठं ति, P कण्ठं सुकण्ठं ति, W सुक-ण्ठं पि सुकण्ठं ति, NR कण्ठं पि कण्ठं, O कण्ठं वि अह ति.

20⁶ BPO omit — A ता भणह, W किं भणह omits ता. — A सुकण्ठ', W सुक-ण्ठदामणे, S कण्ठदण्ठ' — ST विट्ठिदा, W ठिदाए. — NR omit एसा. — Here A inserts देवीं पुत्ताह । छं देवेण नि-दिदुहं तत्तयेव, BNOE देवीं विहस्य क-वि(NR 'ह')चूडामणित्तणे (B 'येण) ठि-दा एसा, P देवीं विहस्य कण्ठचूडामणित्तणे स्थिता एसा देवीं विहस्य महोपसंहरस्सई एसा, W देवीं भवज किं एदं महोपसं-हरस्सई एसा विपक्खणा यव देवीं विहस्य कविचूडामणित्तणेण ठिदा एसा

20⁷ A सक्कोधमाह

20⁸ A उज्जेव B छेव, P येव, W छेव, N उज्जेव, O छेव. R लज्ज STU गज्ज. — APWT भणह B भिणह NR भ' देवीए. OS भणह — A अच्चताथमी,

विचक्षणा । अज्ज मा कुप्प¹¹ । का तुम्हेहिं समं पाडिसिञ्ची¹² । जदो तुमं
खाराओ विअ शिखखरो वि रदणतुलाए शिउञ्जीअसि¹³ । अहं
उण तुला विअ लङ्खखरा वि ण सुवखतुलये शिउञ्जीआमि¹⁴ ।

विदूषकः । एवं मं हसन्तीए तुह वामं दक्खिणं च जुहिट्ठिरजेठ्ठभाद-
र्यामहेअं अङ्गं तडत्ति उप्पाडइस्सं¹⁵ ।

विचक्षणा । अहं पि उत्तरफग्गुणीपुरस्सरणकवत्तयामहेअं अङ्गं तुह त-
डत्ति खण्डिस्सं¹⁶ ।

राजा । वअस्स मा एवं भण¹⁷ । कइत्तये ठिटा एसा¹⁸ ।

omits वि. — B तुयं, NR तुमं, STU

हस्यं. — N वखिअसि, U खायो आसो

20¹¹ ABPWSU omit मा कुप्प

20¹² B तुम्हे, PW तुम्होहि, SU तुम, T तु-
म्हहिं — NR उह, STU omit; APW
हमं अम्हायं — A पडिसिञ्चा, P पडि,
N 'शिउञ्जीआ, T पडिपहा

20¹³ A यदो. — BW तुयं, NR तुमं. — R
omits का विअ. — NSTU omit वि.
— ABPWNRSTU रदण, O रण.
— W 'तुन्नाय, SU 'तुलये — P
विजुंजीयसि, S शिउञ्जीआसि, U शि-
उञ्जीओ.

20¹⁴ S omits — ABW पुण, R दुण. —
BPWNOR तुम ख, U omits. — B
सखखखरा, T सखखखखखरा तुला विअ.
— N omits ख. — A सुवखलवेणामि, B
सुवखतया । तोनयेण नउओ (illegible),
PWOR सुवखलवे, N कपासतुलये; PWR
add वि — A पुंजामि, B see above,
P विजुविजिज्यामि, N शिउंजिआमि,
TU शिउञ्जीओ.

20¹⁵ W वि. सकोथं — BRSU वळं —

BPWNOR मह भणंतोए, T उवणसतोए

omits तुह — A ख, P का, OU अ,
NR omit ख — A जुहिट्ठल, B जु-
हिहर, WO जुहिट्ठिन, NSU जुहुट्ठिर,
R जुहिट्ठिन. — ABWR 'भाभर, P
'भादुयो, N 'भाठ, STU 'भाहु —
ABPWNR 'धेअं. — ANOR अंगतु-
अलं — A अङ्गति, B तडत्ति, POR
STU omit; N अङ्गति — A तोडिस्स
P खण्डिस्सं, W उप्पाडयस्स, STU ख
उडस्सं

20¹⁶ P omits विअ. — ABPSU omit
अहे पि; P inserts तह; W तुम्ह पु
यो हं omits पि; N ता अहे पि, O वि
— A उत्तय, P 'पुरस्सरां omits खख-
त, O 'पुरत्तियम. — ABWNOR
'धेअं. — A अंगुत्तलं, N अंगुत्तलं —
ABPW omit तुह, O ते — APO
तडत्ति, B तडत्ति, NR अङ्गति, STU
omit — S पादइस्सं, TU छेवइस्सं.

20¹⁷ B खदस्स — ABPWOSU omit मा
अण, NR omit एवं; T जेळं

20¹⁸ P अणुत्तकइत्तये W कयत्तये, SU अणं

विदूषकः । सकोथम्¹⁹ । ता उज्जुअं जेव किं ण भणीअदि अम्हाणं चेडिआ हरिउड्डणन्दिउड्डपोट्टिसहालप्पहुदीणं पि पुरदो सुकइ त्ति²⁰ । इति पाठ-
क्रामति²¹ ।

विचक्षणा । विहस्य²² । तहिं गच्छ जहिं मे पढमसाहुलिआ गदा²³ ।

विदूषकः । घलितयोधम्²⁴ । तुमं उण तहिं गच्छ जहिं मे मादाए पढमा द-
त्तावली गदा²⁵ । ईदिसस्स राउलस्स भं भोदु जहिं चेडिआ ब-
म्हणेण समसीसिआए दीसदि मइए पञ्चगवं च एकस्सिं भणइए क-
रीअदि कच्चं माणिक्कं च समं आहरणे पउक्कीअदि²⁶ ।

दधुदामणित्थे, T काइपुदामणित्थे —
B जोविदा, WN छिठिदा, O परिण-
दिदा, T पिण्डिदिदा

20¹⁹ A स पाह

20²⁰ NR omit ता — AP उज्जये — A
उजेव, B जेव, P जेव, W जेव, NR ता,
O जेव, STU इज्ज. — A मणइं,
BNOR मणइ, PS मणइ, W मणइ
राजा, T मणइ — SU जेहो — A
हरयट्ठनंपियट्ठपादिसयमुभुदोके पि उज-
यारासय्यमत्तोनामपि कळोनां, B हरिउड्डनं-
दियड्डपोट्टिसहालपहुदीणं, PW हरिउड्ड (W
हु) यंदियड्डपोट्टिसहालपहुदीणं, N हरिमा-
उपदिअंदपोट्टिसहालपहुदीणं O हरिउ-
छणंदिउज्ज. R हरिअवनदिअंदपोट्टिसहाल,
STU हरिअसंसिद्धि (S 'सो') ओट्टिस-
(T 'अंदिउ') पालितअचंपमराभमल्लवेह-
रायं (T 'मलअंसिद्धाव') omit पि —
A मण्ये, BW पुरउ STU मण्ये.

20²¹ A राजा यत्वं योदं विदूषकः उट्ट इतो-
त्थाय परिक्रामति, P राजा यत्वं योदं वि-
दूषकः परि, W परि राजा यत्वं नेदं
विदूषकः उट्ट इव सकोथमुत्थाय परि,

B राजा यत्वं योदं विदूषकः सकोथं परि,
U omits, ST omit इति

20²² B omits विहस्य. — A विहस्यह, B
NOR omit.

20²³ N एवं योदं तहि — P गच्छ संवत्तुमा
— W मे मादाए, STU हे — NO
पढमा, R पढमा, S पुढमा, T पुढमा, U
पुढम — A 'सावलिआ, B 'सावुल्लो-
या, P 'सावुलिआ, W 'सावोलिआ NOR
साविआ, S 'सावु', T सवुल्लमा.

20²⁴ A 'योवमाह, P विहस्य घलित' /

20²⁵ W तुवं, NR तुवं — AW पुण, B
मण्यु, P पि — STU हे — B मदो,
P पढमे मादायं, O माराय — A स-
हमा, BP पढमा, STU omit — T
मलिदा, U मण — After गदा A
adds मण स, W adds मण स.

20²⁶ P ता हे, O रेदिसस्स, STU ईदिसस्स
— A रयउ, BPWOR राउ — SU
होदु — A जमयोदि, WR जमयोण
O मणयोण — A सम पाडिसिद्धिं क-
रेदि, P समं समसमसांसियाय, N समं
सोसिसाह B समं सससिसाह, SU सम-

विषयः । इध राअउले तं दे भोदु कखट्टिदं जं भअवं तिलोअणो सीसे समुवहदि तेण अ दे मुहं चूरीअदु जेण असोअतरु दोहलं लहदि” ।

विदूषकः । आ दासीए पुत्ति देखाकराले कोससदचट्टिणि रक्खालोट्टिणि एवं मंभणासि” । ता मह महाबम्हणस्स वअणेण तं तुमं लह जं फणुणसमए सोहअणो दोहलं लहदि जं च पामराहिंतो गलिब-उत्तो लहदि” ।

कोसअ, T समसोखा — STU दोह-
— O अदिरा. — OU अ. — B एक-
रिअ, W एकस्सि, N एकस्सि, O एक-
स्सि — A अदि, W अदि, N अदि.
— A करदि, BWR कोरदि, N किरदि,
S कोरिअ, T करदि — B कज्जअ,
STU जाअ. — OS अ — A आह-
रणेहि, B आहारणे, SU आमरणे. —
A निअजेदि, N पदेअदि, S पउअ-
अदि, T पउअअदि, U पिउअअदि —
P omits-कज्ज-अ

20²² A चेटी विहव्याह, BPNR चेटी. — A
हह हि, BWNORSTU हह, P हह
— A राजकुले, BPWNOR राउले —
AN ते, B मो दे instead of दे भोदु,
W omits दे; P तं हाव, U एअं एअं
दे. — P देउ, O भोदु दे, STU भोदु
— After भोदु A runs. अं अलोअतव
दोहले हहदि । अअं च । अं अअं ति-
मोअणो सोले वहदि तं ते कंठे च अगिदं
भोदु. — P omits कंठ, SU “दिअं,
T “तिअं — P अ. N omits — B
विमोअसा अअअं, P अअअं विमोअणो
अहेअर, WO ति अ, STU अ वि-

अअणो — SU सोहए — OSTU
“हह — B तेअं. — BOSTU omits
अ, NR च — P ते, O दे मुदे, S
मुअं ते, T मुअं दे. — B चूरवदु, P चू-
रिअदु, N चुरिअदु, O चुरिअदु, S चू-
रीअदु, T चूरअअह, U चूरिअह. — P
अलोअह, S अउअह. — B दोहअह, P
दोहअह W अलोअं दोहअह. — ABO
अहेदि, P अहेदि, N अहेति, SU अहह,
T अहेह

20²³ ANRS आः, T जाअ. — A आलोअति
अमरट्टिटे टिटाकराले, S पुत्ति सक्खालो-
ट्टिणि एअं अणति अं and omits the
rest — B टंटा, U सक्खालोट्टिणि टं-
टा. — ABOR कोसअअ, P कोह-
अअ, W कोसअअ, N कोसअअ, T
कोसअट्टिणि, U omits — BNR “अ-
ट्टि, P “अट्टि, WO “अट्टि. — A
“पुदिणि, P omits रक्खा, O “लेट्टि,
T रक्खालोट्टिणि कोसपुट्टिणि, U रक्खालो-
ट्टिणि — A अं एअ, NORSTU एअं
— AN omits अं, O अं, STU अं अं.
— Ma अणदि (N अणदि).

20²⁴ O omits त. — WNSTU अह. —

विचक्षया । अहं उया तुह एवं भयान्तस्स खेउरस्स विअ पाअलग्गस्स पाएण मुहं चूरइस्सं” । अयां च उत्तरासाढापुरस्सरणक्खत्तणामहेअं अङ्गजुअलं उप्पाडिअ धल्लिस्सं” ।

विद्वद्रथः । सकोथं परिक्रामति जयनिकान्तरे किंचिदुच्यते” । ईदिसं राअउलं दूरे वन्दीअदि जहिं दासी बम्हणेण समं पाडिसिद्धिं करोदि” । ता अज्ज-

AWOR “हंभयस्, B “जम्भयस्, P “जंभस्, SU “ज्जम्भयस् — BPWNOR भयिषेय — SU दाणि त — P तुयं पि, NE तुअ, T तुयं दाणिं and omits तं — A लहि, W लहह, NR लहहु, S लहेहि — B कया, R कुणिन्, T कयुणी — A कोटिलणी, BPO को-ईयणी, STU “कया — A कयाओ instead of कोहन्, BPO omit, WRT कयाओ, N कओ, S को — PON लहेदि, W लहह, STU लहेति — BPRT omit च, NO अ, SU वा — B याम-रहिंती, S यामराहो, U यामराहि — A गालियन्, B गलियन्तो, PR गलो, W गलोययलो, N गलिल्ल, O गलद, SU हुहु, T गहि — S “हेहिल्लो, T “वहिल्लो, U “जलिल्लो — W लहहि, NO लहेदि, STU लहह

20²⁰ A विचक्षया विद्वय वदि — AB पुय, N पि उय — P तह, W तुह, U omits — ASTU omit एव भयंतस्स; BO have एं अ after यान्. — NR एव — W खेउरस्स — B वि, T उव्व instead of विअ, U omits — A पायमानयास्स adds पायेण-पूरिस्सं in the margin. — N पण्ण, S पायेण,

TU पावाखेहि — U तुह मुहं — A पूरिस्सं, PW पूरिहस्स, SU पूरिस्सं — A adds तथा । उत्तरकयुणीपुरस्सरणक्खत्तणामधेयं अंगं तदिति खंडितं

20²¹ S omits च, TU अ — A उत्तरासा-उनक्खत्तपुरस्सरणामधेयं, B “डाढपुरस्सर”, P “डाढ”, WN “डाढ”, R “डाढ”. — O “वरट्टि”, R “पुरणक्खत्त”. — BP WNR “येअं. — A अंगहुगलं, S अं दे, T अंग दे, U ते अंग — STU कयाहहस्सं omit धल्लिस्सं, A कियिस्सं, P त्तिस्सं, N जालि अं

20²² PWO विद्वयः अहं च ते (O तुह) च-यण (P ययय) विद्वयणो (O “यु-ह्मययविबरट्टायमंगं खेदिअ धल्लिस्समिति सकोथं — ST परिक्रामन् — A किंचि-दुच्येवति च

20²³ A इदिहं, PNRSTU ईदिहं, W इदि-हं — ABFWNR राउलं, O लावलं — W वूरेण, O वूले — A वंदीयदु B वंदीयदि, SU वंदित्तजह, T वंजोअ दि — A लओ, B यदि — BO व-म्हं समं दा — W वंमणेण — A पलपदि, B पदिदिहो, PWT पदि. — STU करोह

पहुदि णिअवसुंधरावम्हणीए चलणसुस्सओ भविअ घरे ज्जेव चिद्धिस्सं³⁴ ।

सर्वे हसन्ति³⁵

देवो । कीदिसी अज्जकविञ्जलेण विणा गोटी कीदिसी णअणञ्जरोण विणा पसाहणलच्छी³⁶ ।

नेपथ्ये³⁷

विदूषकः । ण हु ण हु आगमिस्सं³⁸ । अखो को वि पिअवअस्सो अखे-
सीअदु³⁹ । एसा वा दुट्ठदासी लखकुच्चं टप्परकणं पडिसीसअं दइअ
मह ठाणे करीअदु⁴⁰ । अहं एक्को मुदो तुम्हाणं मज्जे तुम्हे उण वरि-
ससदं जीवध⁴¹ ।

20³⁴ A omits ता — ABORTU "पहुदि
— A णिययसुंधराय चमणो । B, B णि-
यवसुंधरायम्हणीए, P णियवसुंधरानामवम्हणीए,
W णियवसुंधराणामवम्हणीए, NR
णिअगेदिणीए वसुंधराणामधेभाए अम्हणीए,
O णियवसुंधरायचमणो, S णिअवसुंधरा-
वज्जणो, T णिअघर गदुअ घरणिए वसु-
ंधराणामधेभाए वज्जणो, U घरअं गदुअ
णिअवसुंधरावज्जणो — A चनणम्हणीरा-
ओ, B "सुसुओ, PW "सुसुओ, N "सु-
सुओ, T "सुसुओ — A णियगेदि, BP
WO नेहे, NR omit, TU घरए —
NRU omit ज्जेव, O ज्जेव, S एव,
T व्य — A चिद्धिस्सं

20³⁵ A इति श्रुत्वा सर्वे, BNR इति सर्वे, O
ति सर्वे

20³⁶ A विभमनेका, N omits देवो — A
अज्ज को, NR अज्जत को, SU को-
रिओ, T देव कोरिओ — A कपिजनेण,
N कदज्जण कदणा, R कविजनेण, STU
"कदज्जनेण — B कोदिम, PW को उण,
STU कोरिओ — A गणणाण कज्जनेण,
N गणःशमज्जणेण, SU अज्जणेण, T

अज्जणेणामणण omits विणा. — A प-
साह, PW पसाहणा — S adds अ-
च्छीण

20³⁷ NR आकाये, U ने सगळे:

20³⁸ ABPWNRU omit विदू, ST विदू
अकण्ये खड्डुमानं — OT ण हु once
only — S आगमिस्सं.

20³⁹ B अखे and omits को वि, A पि —
P पियवस्सो पियवस्सेण, W पि वय-
स्सेण, O वअस्सो, T विअवस्समस्स, U
"वअस्स — A अणेसियदु, U अखेसणीअदु

20⁴⁰ BO इअं, NR अहवा एसा — A WNR
omit वा, SU वो — A वठकुच्चं, N
"कुचा, SU "कुच्चं, T "वुच — A ट-
भज्जण, P ट पडिन्नीसोस वा, W ट
कडिन्नीसोस पडिन्नीसोम, N "कखा, T ट-
पकणं, U अण्णकण — AB दइय, PW
दाविय, N देविअ, R देवअ, S रइअ
corrected to कदुअ, T धरोअ, U कदुअ
— P मह चाणे, ST अण्णुओ, U अ-
म्हटाणे, APWNR कीरु, BO पढमण
कोरु, ST फिदु, U करिज्जउ

20⁴¹ A अहनेको, B अहनेको — A मुदो

विचक्षणा । मा अणुसंधे²² । अणुणअकङ्कसो क्कु कविज्जलो बम्हणो
सलिलसित्तो विअ सण्णुणग्गखी गाढदरो भोदि²³ ।

देवो । समन्तादयल्लो²⁴ ।

गाअन्तगोवअवहूपअपेहिआसु

दोलासु विभमवईसु णिविट्ठदिट्ठी ।

जं जाइ खञ्जिअनुरङ्गहो दिणोसो

तेण च होन्ति दिअहा अइदीहदीहा ॥ २१ ॥

प्रविष्य पटावेण¹

चिदुपकः । आसणं आसणं ।

after मन्हे, STU सुभो — BWO तु-
म्हाणं सत्ताणं. — A मन्हे, B ल्लोव,
PW मन्हंमि, O लेख मन्हे, STU omit
— N तुम्हे. — A व instead of उण्ण;
U omits — N विरति. — BPW
NRSTU 'सं' — B जोवधे, NOR
जोवध, SU जोविस्सह, T जवोस्सह —
APWO add राजा कवि(AW 'ई')-
जलेण विणा कुदो विभमसं पिण्डुदो
20^a A हे देवि मा, SU मा थं — AN अ-
णुसंधेहि, BO 'धेह, P अणुसुंधह, R
omits; STU अणुणोह.
20^a A जेण अणुणयिदुक्कसो, B अणुणोयक,
O 'क्कसो — APW यु, BOSTU
omit — A एहो कइल्लो, PW कवि-
जलसो, OSTU कइल्लो — A दिओ
instead of बम्हणो, BPWO omit —
A विभमलेखा । खल्लोसित्ता, P 'सो
— AO omit विअ — BO 'गठि ख,
P 'गठो य, A WNET 'गठो — PW
add दिट्ठ, NE add खि — A in
the text only यरो भोदि and adds
विण गाढयरो भोदि in the upper mar-

gum. — BWOSTU गाढयरो, P गा-
ढरो, N गाढयरो, R गाढयरो — PW
NO होदि, SU होह, T होहि —
NOR add थं दस्योमं दोसु
20^a A देवो पुनः, PW विभमलेखा, NE
omit देवो — BON समस्तमव, W 'लोकि.
21^a B गणति, N गणमगोवभवहू, O 'गो-
वह, STU 'तणभवहू — A 'पंकि-
दासु, B 'यकवेसु, PWO 'दासु, N 'ये-
डिआसु, T 'येडिआसु
21^b STU दोलासु — APWR 'वदोसु, B
विभमसहदेसु, N 'वदिसु, O 'सुदासु, S
'वतोसु, TU 'यसु — B णिविट्ठिदि-
ट्ठो, N णिरह, R णिरय
21^a ABPWNOR जादि, AW छादिह, BP
ORU खजिह, N खजिहत्तरु. — B
'संवरहो
21^d N तेणे, RT तेणेव, SU तेणे — ABP
WNOSU ख, A होदि — P दिवहा, N
दिमसा — P हह दोह, OT अदिहो.
21^a A अथ प्रवीण्य — O नटोलेपेण
21^a A विट्ठ वक्ति — N आसणभासणं दुवारे
चिट्ठादि मेरवाणदो

राजा । किं तेण' ।

विदूषकः । भेरवाणन्दो दुवारे चिट्ठदि' ।

देवी । किं सो जो जणवअणादो अच्चब्भुदसिद्धी सुणीअदि' ।

विदूषकः । अध ई' ।

राजा । पवेसअ' ।

विदूषको निष्क्रम्य तेनेव सह प्रविशति'

भेरवानन्दः । किञ्चिन्मदमभिनीय' ।

मन्ताण तन्ताण एं किं पि जाणे झाणं च णो किं पि गुरुप्पसाआ ।

मज्जं पिआसो महिलं रमासो मोक्खं च जामो कुलमग्गलग्गा ॥ २२ ॥

अवि अ' ।

रगडा चरडा दिक्खिआ धम्मदारा

मज्जं मंसं पिज्जाए सज्जए अ ।

21^a A राजाह. — N राजा । सपत्नी भेरवा-
णदो. — T ते. U देव.

21^b N omits. — Only O and occasion-
ally SU have भेरवाणदो; the others
read here and in the following मर.
— A उपवेसदि, B उपविस्सदि, P
उपविस्सदि, W उपविस्सदि, E आशेच्छदि,
STU दवारे वट्ठ.

21^c N omits. — W राजा — A सो जो and
omits किं; BPW जो सो — A 'अवणासो,
P 'अवणादो — A अच्चब्भुता', B अच्च-
ब्भुता', P अच्चब्भुता', W अच्चब्भुता'. —
P सुणीअदि

21^d A omits विदू. — STU अह. — APW
किं, BO ई

21^e NSU पवेसअ पवेसअ

21^f B निमृत्त्य, T ततेति निष्क्रम्य. — STU
तेन सह. — A प्रविशति

21^g B 'मंदममि', N 'मंदाहममि'. — NE
add चटति.

22^a ABPWO मंती ख तंती ख, N मंती ख
तत ख, E मंती ख त्वत्ती ख. — AN
दु किं, BPWO अ किं, E च किं —
STU वि. — ABPE जाणं, W झाण.
N जाण, O बहाण — A पाण, W
जाण — B पि खा, O अ जो किं न,
STU वि. — PWES 'चादा, N गु-
प्यसादो, OTU 'चादो.

22^b BW पिआसो, PNSU पिआसो — N
मिहिलं. — T रमासोक्खं. — PN म-
ज्जामो, O अ जामो.

22^c A अह च

22^d P चंदा रंदा, O चदो. APNE दि-
क्खिदा, B दिक्खिदा, W दिक्खिदा. —
O अमादिदा

22^e A मंसं मज्जं, B मज्जं मंसं, T मज्जं

भिक्षा भोजं चम्मखण्डं च सेज्जा

कोलो धम्मो कस्स णो भाइ रम्मो ॥ २३ ॥

किं च'।

मुचिं भणन्ति हरिवम्हमुहा वि देवा

झाणेण वेअपढणेण कउक्किआहिं ।

एक्केण केवलमुमादइएण दिट्ठो

मोक्खो समं सुरअकेलिमुपरसेहिं ॥ २४ ॥

राजा । इदं आसणं' । उवविसदु भेरवाणन्दो' ।

भेरवानन्दः । उपविश्य' । किं कादहं' ।

राजा । कहिं पि विसए अच्चरिअं ददुं इच्छामि' ।

भेरवानन्दः ।

दंसेमि तं पि ससिणं वमुहावइयं

थम्भेमि तस्स वि रइस्स रहं गहहे ।

कृते. — ABPE क' वि. — ABPW
वा. T अ.

23^a B भिक्षा — N भोज. — O अ. —
T झेजा

23^d N कालो — ABPWOE आहि, N अ-
हे. S होच U हाह

23ⁱ T अवि अ.

24^a APO 'अंयमुहा, B 'मुहादि, PU क,
NOE वि, ST अ. — NRT देजा, O
देवा

24^b A उजाणेण, O हाणेण — STU वेद-
— ARSU 'पढणेण, T 'पढणेण —
AWORS कदु, BPU कदु. — B
'किज्जाहिं, P 'कियाहिं. NET 'किज्जाह-

24^c B इहेव, P रकेण — A 'दयियेण,
NRT 'दरदेण — B दिट्ठे

24^d N मोक्खो. — B सुरर. — W 'मुहा-
रणेण

24^e ABNRSTU उप. — A omits अहं,
B 'अह

24^f A उपलोस्य मे, B omits मे.

24^g AWSU काजळं, B कतळं.

24^h STU वि — T विजये. — P मत्त
रिये, SU अच्चरं, T अच्चरिअं

25^a OSTU वि — T सयण — B वसु-
धर. — W 'इवच, N 'वतिष्ठं

25^b B इमेमि, O एमेमि, T एमेमि. — AB
PNR रविस्स, T रहं रइयो — B
रह SU गहं. — B गहहे, P गहहे,
ST गहोहे

आणेमि जकबसुरसिङ्गगणङ्गणाओ

तं एत्थि भूमिवलए मह जं ए सन्झ ॥ २५ ॥

ता भए किं करीअदु'।

राजा । विद्वयकं दिल्हो' । वअस्स भए' । कहिं पि अपुबं दिट्ठं महिला-
रदणं' ।

विद्वयकः । अत्थि एत्थ दक्खिणावधे वच्चोमं एाम एअरं' । तहिं मए
एअं कखारदणं दिट्ठं' । तं इध आणीअदु' ।

मेरवाणन्दः । आणीअदि' ।

राजा । अवदारीअदु पुस्सिमाहरिणङ्को धरणीदले' ।

मेरवाणन्दी ध्यानं नाटयति¹⁰

ततः प्रविशति षटाक्षेण नायिका¹¹ । सर्वे ४ वसोक्षयन्ति¹²

राजा । अहह अच्छरिअं अच्छरिअं" ।

25⁰ W जकबु, STU डक्खसुर. — P 'गण-
गणाभी

25¹ S संतिमुवणे, TU एत्थ मुवणे — ABR
सज्जं, NOSTU सज्जं

25¹ B भएय, S भएयु — A करदु, BW
कोरदु, P कोरवी, NT करिअदु

25² ABFWNOR omit.

25³ AS omit वअस्स — N तुअ, R तए
SU कहेहि, T तुए instead of मए

25⁴ S अ कहिं, B किमपि, PWO कि पि,
STU वि — B अउय, PW अउयं

— STU दि' अ' — A कणा' —
Ms 'रअय — N म' दि' — O

(and R in the translation) adds
विदु दिट्ठं दाव राजा कहेहि

25⁵ N omits — RT omit एत्थ — AB
PWNOR 'वहे ST 'पहे, U 'पये —
A वत्ताम, W वत्थोवम, STU व-
च्चोमो

25⁶ N omits. — AO अयुय, B अउयं
instead of एअं — W कखाया', STU
कखभा' — Ms 'रअयं

25⁷ A राजा म — Ms. एय — ST अ-
येदु मेरवाणन्दो, U भए' आयेदु

25⁸ O आणिअदि. SU omit, T आणिअज्ज.

25⁹ SU omit राजा. — A अवदारीयज्जदु,

B अवियारिज्जदु, PW 'रिज्जदु, NU

'तारोअदु, O 'आरिज्जदु, T 'अरिदु —

BPO 'अरिअ, SU मज्झो, T omits —

APW 'अलेदि, BNR 'अले. SU 'अले

25¹⁰ BPSU omit मे' — STU निर्मालि-

ताओ ध्यानं ना'

25^{11, 12} A कटाक्षेण, U 'शब्दपटा' — A

सर्वे विचमव', BR आलो', O सर्वेणव',

STU सर्वे साम्भये पप्रदति

25¹² A अयह — P अत्यरिय अत्यरिय, O

अच्छरिअ once only, R अ' once only,

SU omit, T अच्छरिअ २

जं धोअञ्जणसोणलोअणजुअं लग्गालअग्गं मुहं
 हत्थालच्चिअकेसपल्लवचए दोलन्ति जं बिन्दुणो ।
 जं एक्कं सिअअच्चलं णिवसिअं तं गहाणकेलिट्ठिआ
 आणीआ इअमब्भुएक्कजणणी जोईसरेणामुणा ॥ २६ ॥

अवि अ' ।

एक्केण पाण्णिणलिणेण णिवेसअन्ती
 पोत्तच्चलं घणयणत्थलसंसमाणं ।
 चित्ते लिहिज्जइ ए कस्स वि संजमन्ती
 अखेण चङ्कमणओ चलिअं कडिहं ॥ २७ ॥

विदूषकः ।

गहाणावमुक्काहरणुच्चआए तरङ्गभङ्गकवअमण्डणाए ।
 ओल्लंसुओल्लासितणुल्लआए सुन्दरेसवस्समिमीअ दिट्ठी ॥ २८ ॥

26^a N 'सोणु' — A 'सुण B 'सुज, P 'सु-
 लं — A 'समायलभा B 'मया', R 'स-
 वा', STU 'लंबाल' — T 'कम

26^b S 'आथा' — ABPWNORU 'लंबित',
 S 'लंबिय' — N 'फल्लभ' — NR
 दोलन्ति, S ओल्लन्ति, U ओलन्ति

26^c ABPWNOR 'सिच' — ABPW 'स-
 सिदं, N 'असिदं, R 'ससिदा — B त-
 म्हाणकेलिट्ठिदो — APWNORSU
 'टिदा

26^d ABPWRSTU 'आणीदा, NO 'आणिदा
 — ABNORTU 'अमुदक', P 'अविदक',
 W 'अमुदक', S 'अमुदक'

27^a N 'यङ्कोण' — A 'निवेसिकण

27^b A 'पोत्तिल, PWOStU 'पल्लवचलं, N 'पो-
 त्तिलभवि — B 'घणयणङ्गल', N 'घ-
 यत्थयणस', S 'घययणयणस'

27^a APWOR 'लिहिल्लदि, B 'लिहिल्लदि, N
 'लिहिल्लदि — O 'स

27^d ANORSTU 'चकमणदो, B 'चकमणचल्ल-
 ददो, P 'चदे, W 'चिदो — A WNE
 चलित, B omits, P 'चदित, O 'चलित,
 S 'चिदिल्लं, T 'चिदिल्लं, U 'चिदिल्लं —
 B 'चदिल्लं, ST 'कटिल्ल, U 'चिअन्न

28^a P तथा instead of विदू — B 'होणा-
 विमुक्का', N 'ह्माणमुक्का, S 'वसुक्का'
 — ST 'अरगु', U 'अलगु' — STU
 'गुक्कल्लाए — NR 'तरासण' — ABW
 NORSTU 'कज्जद', P 'कज्जद'

28^b APWOR 'उल्लंसुउल्लासि', B 'उल्लंसुउ', N
 'उल्लंसु', SU 'उल्लासि' — A 'तणुल्लदाए
 B 'चणुल्लदाए, P 'चणुल्लभाय, W 'चणु-
 ल्लदाए, N 'अगुल्लभाय, OS 'अगुल्लदाए,
 R 'अगुल्लभाय, TU 'तणुल्लदाए — AW
 'मिमोच, BR 'मिमोच, ST 'मिमोच, U
 'मिमोच — STU 'दिद

नायिका । सर्वानवलोका स्वगतम्¹ । एसो महाराओ को वि इमिणा गुम्भीर-
महुरेण सोहासमुदएण जाणीअदि² । एसा वि एदस्स महादेवी ते-
ज्जोअदि³ । अङ्गणारीसरस्स वामद्धे अकधिदा वि गोरी मुणीअदि⁴ ।
एसो वि जोईसरो⁵ । एस उण परिअणो⁶ । विचिन्त्य⁷ । ता किं ति ए-
दस्स दइदासहिदस्स वि दिट्ठी मं बहु मखेदि⁸ । इति ग्रन्थं वोदते⁹ ।

राजा । विद्वयकमयवार्थे¹⁰ ।

जं मुक्खा सवणन्तरेण सहसा तिकखा कडक्खच्छडा
भिक्खाअट्ठिअकेअअग्गिमदलहोणीसरिच्छच्छवी ।

28¹ A स्वगतं चिंतयति.

28² APWSTU रह. — B 'राय. — B व-
मया — A गभोरहाणेय, B गभोरमहु-
रहाणस्स, O 'महुर — B मोह' —
PNORS 'समुदायण' — APNR जा-
णिवज्जदि, B जणिवज्जदि, O जक्खोअदि,
SU जणिवज्जज्ज, T मुणिवज्जज्ज.

28³—⁴ T omits — B एसा य, R omits वि
— A एदस्स महारायस्स, B एतस्स. —
O 'देहं, S 'देवि ति, U देवि ति —
AS तद्धेनि, P लक्खोअदि, W लक्खोअदि,
N तक्खिअदि — SU 'गारीसरोरस्स,
U adds हरस्स, ANOR add विअ after
अद्ध'. — B विअमद्धेय, O वाममद्धं NR
omit — AB कधिदा, PSU अकधिदा,
WNOR अकधिआ — W व' — A
गौरि ज्जेव, SU देवी गोरी — A जा-
णोअदि, PW मुणिवज्जदि. NR मुणोअ-
दि, O मुणिवज्जदि, SU 'ज्जज्ज. — A
सो को वि

28⁴ N सो सरो. — A omits उण. — B
परि' एह एव परिअणो.

28⁵ A विचिन्त्य नायिका, W omits.

28⁶ AON ति, B च, WT omit. — B व-
स्स. — PWNRE अट्ठिआ, OSU उह-
आ. — A 'सहिदस्स, SU 'सहिअस्स,
T सहिअस्स. — N omits वि. — A
दिट्ठिओ, P दिट्ठो. — AB omit म
— SU मखेद, T मखेद.

28⁷ U omits. — A चत्तं, B ज्ञात्तं, P च-
त्तं कडाहसहितं, NO चत्तज्जं, R ज्ञत्त,
T त्यत्तं.

28⁸ A विदू' इति, B 'मयवार्थे. — BO add
यदाय.

28⁹ STU सवणन्तरं. — A तरसा, NR
तरसा — S कडक्ख'.

28¹⁰ A भिगाहिद्विद', B भिगाअहिद', P भि-
गाहिद्विद', W भिगाहिद्विद', NR भिगा-
अहिद', O भिगाअहिद', S भिगाहिद्विद',
T भिगावट्ठिअ', — ABPWSU 'जे-
ट्ठम', N 'जेअम'. — B 'सहज्जो, W
'सहिस्स', NRS 'कद्धं, T 'गनहोणीस-
रहज्जं

तं कप्पूरसेणं यं धवलिओ जोगहाइ यं गहाविओ
मुत्ताणं घणरेणुणं वु कुरिओ जाओ म्हि एत्थन्तरे ॥ २९ ॥

तथेव'। अहो से ह्वसोहा'।

मखे मज्झं तिवलिवलिअं हिम्भमुट्ठीअ गेम्झं

णो बाहूहिं रमणफलअं वेढिउं जाइ दोहिं ।

येत्तच्छेत्तं तरुणपसईदिज्जमाणोवमाणं

ता पच्चक्खं मह विलिहिउं जाइ एसा ए चित्ते ॥ ३० ॥

विदूषकः । कथं गहाणधोदविलेवणा वि समुत्तारिदभूसणा वि रमणि-
ज्जा'। अध वा'।

ह्वेण मुक्का वि विहूसअनि ताणं अलंकारवसेण सोहा ।

29* STU ता — NSTU 'रव' — ST यु
— ABPWOR धवलिओ, N धवलिओ.

— W कुरहावि, RTU जोगघाम, S
जोगघाव — STU यु — ABPWORT
गहाविओ, N ह्हाओ यदु जाह्वर.

29¹ A 'रेणुण', B 'रेणुण' च, NSTU 'रेणुणे'.
— ABPWNOR कुरिओ — Mss
काओ — A हि.

29¹ AU omit. — BR विदु' तथेव, PW
विदूषकः तथेव राजा, N विदु', O विदु-
तथेव S तह भ. T तहेव.

29¹ A omits. — T omits जसो. — B
उमोए, O इमोए, T एमोए. — WNOR
ऊअ — TU add पेस्ज

30* AO मज्झ, B उज्जं — A 'जनिदं. B
'जसयं — A 'दिम' — AW 'मुट्ठीए.
BNRU 'मुट्ठीए — A गिह्मं, B गिज्जं,
O गेज्जं S गम्भं, TU गेयहं

30¹ A बाहूहिं, T बाहूहिं — U जह्व' —
AT वेढिउं. BNU वेढिउं, PWO वेढिउं

R वेढिउं, S वेढिउं दोहि जाइ, ABP
WNR जाइ

30* N 'क्खेत्तं, U 'क्खेत्तं — BR तहवि'.
— T 'पहदि'. — ABW 'किज्जमा',
P 'विज्जमा', N 'विज्जमायावमायं, O
'दोभमायाव'.

30¹ N वच्चक्खं — ABPOS मम, W महि.
— AORSTU विलिहिउं, B 'लिहिउं,
PN 'वहिउं, W लिहिउं. — ABPW
NOR जाइ

30¹ BPNOR omit विदु' — P जयं, STU
कथं — P यहाणा', T यहाअ' — P
'धाद', N 'धाविद', OSTU 'धोअ', R
धोविद' — ANRSTU omit वि —
SU समयदारिम', T समोदारिम'. —
B 'विमूषण, P 'विमूषणा, NOR 'वि-
हूषणा

30¹ BPWNORSTU अह — SU व

31* B मुकाजविमूषिदवेकंवेति — A कवेव
मुताड, PO का कवमुक्का, NR वे (R ते)

शिसग्गचङ्गस्स वि माणुसस्स सोहा समुम्मीलइ भूसणेहिं ॥ ३१ ॥

राजा । एदाए दाव एदं । जदो ।

लावखं एवजच्चकच्चणणिहं शेत्ताण दीहत्तणं

कखेहिं खलिअं कवोलफलआ दोखण्डचन्दोवमा ।

एसा पच्चसेरेण कट्टिअधणुहरडेण रक्खिज्जाए

जेणं सोसणमोहणप्पहुइणो विन्धिन्ति मं मग्गणा ॥ ३२ ॥

चिदुपकाः । विहस्य । जाणादि रक्खावादो लुब्धीसोडीरत्तणं ।

राजा । विहस्य । पिअवअस्स कधेमि दे ।

कभसुद्धा — A omits वि, N ख,
STU छि — PRSTU चिभू, W वि-
भूसियति, O कभूह.

31^b B 'चंदमस्स' — STU य instead of
वि — Mss 'मीलादि' — N भूसणादि,
O भूसणेनु

31^c B यथाय तत्तवेत्, P यदाय यदं कयं दाव,
W यदाय यव दाव, N यदय दाव कयं,
O यदाय यदं दाव, STU यवयं यदं य-
दाय दाव.

31^d B यतः, STU omit.

32^a N लार्जणं — A 'कंकण'

32^b BW खलिदं, P खलिद, O कज्जुडिदं, N
खडिदं, R खडिदं — N कुओल, RSU
कओल — AU 'कलिअ, NT 'फलए'
— AWO दोहदं. — APWNR 'चं-
डो'. — NST 'यमा, O 'यमा

32^c AW सधित, B कट्टिय, PN सज्जित,
O कट्टिद, R सज्जित, SU कसिअ,
— T रचअ — B 'यणु, PN 'य-
शुदं, ORT 'धणुदं' — NT 'विज्जज्जदं'

32^d A तेखं, P जणं. T जाणं — A सोरह.
— Mss. 'पुहुदिणो' — A चिंधीद.
B जंधति, W चिंधिति, NRSU वि-
स्रति, O विज्जति, T भिंदति. — B
अप्यओ.

32^e A तथा यवं विहस्य, B यवं विहस्य, P
तदा ततः यवं विहस्य, W यवं तदो
विहस्य, N पपु यवं विहस्य, T omits.

32^f A जाणेमि रक्खासु लुंठदि तुह सोडीरत्तणं,
B जाणए रक्खाडसंयलुब्धीसोडीरत्तणं, P
जाणादि अथ रक्खासु तुह लुट्टिदि सोडीर-
त्तणं, W जाणेदि ज्जेव रक्खाकाय (वा
is cancelled) से लुट्टिज्जद सोडीरत्तणं,
N जाणे रक्खावादे तुह सोडीरत्तणं, O म-
ख जाणे रक्खाय पनोदुदि ये सुंदेरत्तणं,
R जाणे रक्खावादे तुह सोडीरत्तणं, SU
जाणे रक्खावाएण तुह सुंदं वयिदं सोडी-
रत्तणं, T जाणे रक्खाव्यङ्गमणेण यखिदं
तुह सोडीरत्तणं

32^g AN omit

32^h ABPNSTU कहेमि, O कहामि — A
से and adds सुणु, BO add तुह.

अङ्गं चङ्गं शिअगुणगणालंकिअं कामिणीणं
 पञ्चाअन्ती उण तणुसिरिं भाइ शेवञ्चलच्छी ।
 इत्थं जाणं अवअवगआ का वि मुन्देरमुहा
 मखे ताणं वलइअधयू शिच्चभिच्चो अणङ्गो ॥ ३३ ॥

अवि अ'। एदाए'।

तहा रमणवित्थरो जह ण ठाइ कञ्चीलआ
 तहा सिहणतुक्किमा जह णिएइ णाहिं ण हु ।
 तहा णअणवट्ठिमा जह ण किं पि कसुप्पलं
 तहा अ मुहमुज्जलं दुससिणी जहा पुसिमा ॥ ३४ ॥

देवी । अज्ज कविञ्चल पुच्छिअ जाण का एस त्ति'।

विदूषकः । तां प्रति'। एहि मुद्धमुहि उवविसिअ शिवेदेहि का तुमं ति'।

देवी । आसणं इमाए'।

33^a N 'गुणगुणाके'. — ABPWNORSU
 'किट्ठं, T 'किअं.

33^b P उन्थायंदो, W उन्थायंती, SU गुणाअं-
 तो, T पञ्चाअन्ती — APWO omit
 जय, BN गुण — APWO तणुगुण
 — AB ठादि, PWNOR भादि, SU
 ठाह

33^c B इहं — N अवज्जय, T गणयण. —
 Mas 'गदा. — N कापि — T तुवेदे'

33^d ANE वलइद, BW वलइव, T वल-
 यि, U वलइय. — O 'मिच्छो, T
 'पुच्छो

33^e W अणं व, B omits व.

33^f N omits.

34^a N रमणरमण. — AB 'विठ्ठरो — BW
 ठादि, O ठाह, SU माह — BPWOR
 'सदा, N 'सेदा, T कंवालअ

34^b BW सिट्ठण', R सिट्ठिह', STU अ व-
 य — ABPRSU अ वद, N अ वद,
 O थिरेह — A लहु, NRSU लुह.

34^c B अयथिअट्ठिणीं जह ये, T जह ल य
 — STU वि

34^d B तह — A दुसिसिणी, N दुसोतयो

34^e A देवी कपिअलमाह अज्ज कविअण,
 STU कहेजल — T पुल्लि, S जा-
 यण, T जायणम, U जाय — T
 खे

34^f BNE अथ वा, O अथ वा instead of
 विदूषकः — A तामाह, W अथ तां
 प्रति, S वि होदु तां प्रति, T वि होदु
 २ अहं अथ पुच्छिअ तां प्रति, U वि
 होदु २ तां प्रति

34^g WU उप. — STU 'विठ्ठ. — A शि-
 वेदेहि, B शविदेहि.

34^h A विधमलेया, P वि, BT omit देवी,

विदूषकः । एदं मे उत्तरीअं ।

विदूषकनायिके वस्त्रदानोपदेशने नाटयतः*

विदूषकः । संपदं कधीअदु ।

नायिका । अत्थि एत्थ दक्खिणावधे कुन्तलेसुं सअलजणवसोहो वल्ल-
हराओ णाम राआ* ।

देवो । स्वगतम् । जो मह मादुच्छओ भोदि* ।

नायिका । तस्स घरिणी ससिप्पहा णाम* ।

देवो । स्वगतम्* । सा वि मे मादुच्छिआ* ।

नायिका । विहस्य* । तेहिं अहं खलखण्डेहिं किण्णिदा दुहिदं त्ति बुच्चामि* ।

देवो । स्वगतम्* । एा हु ससिप्पहाग्भुप्पत्तिं अन्तरेण ईदिसी क्वसो-

NB राजा, O विद्वा. — ABWORS

हमोह, P हमोह, U हमोह.

34⁶ T omits विदू. — A इत्तुं समीपरिधा-
नवस्त्रमेव, B एवं मे उ, W ता पुच्छिय
साविस्वं एवं मे उ, U इदं. — NB
add नाटयति.

34⁷ A ततः विदूषकनायिकी, B नायिका, P
विदूषकी नायिकाया, T देवोविदू. —
B 'वेज्जमं, P वल्लदानं, B 'वेज्ज — BP
नाटयति. — W adds नायिका उपविशति.

34⁸ AP विद्वा, SU राजा instead of विदू.
— B संपदं. — APWNR कश्चिज्जदु,
BO कधीअदु, S कश्चिज्जदु, T कश्चिज्जदु,
U कश्चिज्जदु — W adds का तुमं ति.

34⁹ B अत्था इह — AP omit इह; B
दक्खिणावधे, W 'वडे, N कल्लोमणामण्डरं,
OR वज्जोमं णाम वज्जं instead of द-
क्खिणः; SU omit इह; T 'पडे —
ANSU 'नेसु, B 'नेओ. P 'नेपुसु, O त-
हिं कुन्तलेसो, T क्वेदनेसरो — N omits
वल्लहराओ.

34⁵ A ततो राज्ञी, P राज्ञी, T omits. —

A स्वगतं चिंतयति

34¹⁰ AWO माउ, B भाउज्जदु, P माउज्जदु,
N माउसिओ, E माउसिओ, T मे मा-
तुओ. — A होई, B होइ, PWNOR
होइ, STU omit.

34¹¹ BW घर्यां, N गश्चिरी. — A उह-
प्पिहा, N उहप्पिहा णाम देहं

34¹² AP विद्वा, B omits; N राज्ञी. — P
omits स्व.

34¹³ W वि हु, T वि — A अन्न मज्झिमा
होई, BWOS माउ, P माउज्जदु, NE
माउसिओ, T माउसोओ, U माउसिओ.

34¹⁴ A विहस्यह, T omits.

34¹⁵ STU omit अहं — B 'वडेहि, W
'वडेहि, O कलि, NB कश्चि, SU के-
लि, T कल्लोमणं. — A क्खिदा, BP
WOE कोदा, N omits, T कोदाविदा
— A बुद्धि, NBSTU बुद्धि, O बुद्धि
— A मुच्चामि, N मुच्चामि, SU उ-
च्चामि, T omits.

हा"। एतु विद्वद्भूमिं अन्तरेण वेरुलिअमणिसलाआ शिष्यञ्चदि"।
प्रवायय"। एतुं कप्पूरमञ्जरी"।

नायिका अथोमुहो तिष्ठति"

देवो। एहि बहिणिए आलिङ्गसु मं"। एति परिष्वजते"।

नायिका। अम्महे कप्पूरमञ्जरीए एसो पढमो पणामो"।

देवो। अज्ज मए भेरवाणन्द तुज्झ पसाएण अपुइं संविहाणअं अ-
णुभविदं बहिणिएआए दंसणेण"। ता चिट्ठदु दाव पच्चदस दिव-
साइ"। पच्छा ज्ञाणविमाणेण पुणो खइस्सध"।

34¹⁴ BW हि, P सु, O ह, T omits. —

B दिस, T यमा — A गभोण,
B यप्पुय, P गभुडण, W गभमंत-
रेण. — B omits ईदिसा-भूमि अन्त-
रेण. — A इदिसा, STU ईरिसो —
A उदरेण, P उभरेण, WNOB उभ,
SU डोहा. — NB add ओदि

34¹⁵ W जो — P सु सु, W वा, O ह.
STU हि. — A विदुर, PO विदुर,
W विदुरभूमिगणुयतिमंतरेण, NB वेर-
(ह-हु)विअभूमिगणुयतिमंतरेण — B
वेरहिय, P विदुरपिनाय, O वेदुरिभ,
R वेदुलिभ, SU वेदुरिभ, T वेदुरीभा,
— AO मणिसला — PW शिष्य-
ज्जति, SU उप्पज्जह, T शिष्यज्जह

34¹⁶ BO omit यो, P न, T य ह, U य
हु — B तुवं, P तु, NB तुवं — A
जरिति

34¹⁷ W अथोमुहो चिट्ठदि, NB उज्जते अथो,
T अथोमुहं

34¹⁸ AP विभ्रमसेका, V/SU omit देवो —
B एहि २ — APO बहिणि, B बहि-
णिया, S भणिणि, T भदुणि, U भदुणो
— N नातिगण, R नेमु, S नेमि
omits नं; TU न

34¹⁹ AP एसुयण — W परिष्वजते, U प-

रिष्वजति

34²⁰ A omits. — BN भामो, P भंय, W
भम्म, O अम्महे R भज्जे, S भंजे, TU
omit — W एह कप्पू — B जो, S
एह — BP पढम, R पढमो, S पुढमो,
T पुढमो, U पुढमो

34²¹ A omits देवो-संविहाणं — P विभ्र,
U omits. — T अम्मए instead of
अज्ज मए — O मए मय, S मे भेर,
B भेरवाणदा, N संदप्पसाएण, R न-
दप्पसादेण — O तुज्झ, S तुज्ज, U तु-
ह — B पसाए, S पसादेण, T पसा-
देण तुह. U omits — PW अठ्ठं —
P विहाण, STU द्वाणं — A अनुसुतं,
O अनुसुदे — AP बहिणो, B बहि-
णिया, NB कप्पूरमञ्जरी, SU भदुलिभ,
T भदुणो.

34²² BNR omit ता; O ता एहा — S डि-
दुह — B चवि, O दाह — ABPWO
पंचसत, S पंचसह, TU दहाह — AP
दिवहा. B दिवहा, WO दिवहाइ, NB
दिअहाइ. SU दिअहाह, T दोअमाइ.

34²³ B उजायविवाणे P ज्ञाणविवाणेण, O
जाण, SU ज्ञाणेण — P उलो. N पु-

देवयानन्दः । जं भणादि देवी" ।

विद्वन्मन्त्रः । राजानमुद्दिश्य" । भो अम्हे परं दुवे वि बाहिरा तुमं अहं च" । जदो एदाणं मिलिदं कुडुच्चं बट्टदि" । जदो इमाओ दुवे वि बहि-
णिआओ" । भेरवाणन्दो उण एदाणं संजोअओ अच्चिदो मह-
ग्घिदो अ" । एसा वि महीदलसरस्सदी कुट्टिणी देहन्तरेण देवी जेव" ।
देवी । विअक्खणे णिअजेदुवहिणिअं सुलक्खणं भणिअ भेरवाण-
न्दस्स हिअइच्छिदा सवज्जा कादवा" ।

यो वि, R omits. — A गणस्य B
बहस्य, N गोस्य, SU सस्य, T गह-
रदि.

34²⁹ A मे, बददि ला जेव बट्टणदि, P भय,
WT भयदि, S भयाह — TU देभ

34³⁰ B omits विद्वन् — A नमुद्दिश्याह

34³¹ WTU omit ओ, NR मो बभस्य, T ब-
भस्य. — A भभन, S भभने कु — P
मुदं, W परं हस्य. — A दुवे corrected
to दुवो; B दूय, P दूवे व — A बाहै. N
बाहिय, S बाहिआओ, T बाहिआ राजा,
U बाहि । रा । — S omits तुमं अहं च.
— BW तुवं, O तुमं. — OTU अ. —
NR सत्य instead of तुमं अहं च

34³² AW कुदं, B कुदं, P कुदं, N कु-
दुं, T कुदुदं, U कुदुदं — STU
बट्ट

34³³ B यदो, W omits — A W N O R S U
यदोओ. P अमीतुं, T यदो — A W O
दो वि, B दा वि, P दो व, T दुवे दुवे,
U omits वि — A बहिणो, B बहिणीया,
P वेहिणीओ, O बहिणीओ, SU भहणीओ,
T बहिणीओ

34³⁴ A omits उण; P पुनः सत्यो, N यताम,
TU तासं — A संजोण, B संजोयरो

— ABPWSU भग्घिदो — A मग्हा-
भग्घिदो, BPW मग्घिदो, N माग्घिदो,
O मग्घिदो, R मग्घिदो, S मग्घाग्घिदो
TU omit — T omits अ.

34³⁵ T विद्वन् यदा — A omits वि; W विव-
यदा, U वि — A महियल, B W N O R
STU मज्ज, P तल. — Mas हरस्सरे;
NR add अ. — A कुट्टिणि, R कुट्टणी,
T संभली अ — B omits देहन्त-जेव;
W transposes देवी जेव देहन्तरेण. —
A कुट्टिणी instead of देवी. — A
जेव, P जेव, NR जेव, O जज्ज, STU
यव — W adds बट्टदि

34³⁶ A विभ-विचय्यामाह, P विभ. — A
द्विणी, B वहिणिय, P द्विणी, W
वहिय, N द्विणी, O वहिणिय,
S द्विणि, T भमणि, U भदणि —
B सुलक्खणाय, P सुलक्खणे, O सुल-
क्खणाय — B भणि, P भणि,
W भणोय — N भेरवाणंद — A
हियपट्ठिदा, B इच्छिदा, P O R हि-
अच्छिदा, N हिअच्छिदा. SU हिअ-
च्छिदा, T omits — A पुज्जा, P उ-
पुज्जा, W N R सपज्जा, S पूजा, T अ-
भज्जा. — ASU काभज्जा, B कट्ठेया

विचक्षणा । जं देवी आणवेदि” ।

देवी । राजानं प्रति” । अज्जउत्त पेसेहि मं जेण अहं वहिणिआए एदाव-
त्थाए खेवच्छलच्छीलीलाणिमिच्चं अन्नेउरं गमिस्सं” ।

राजा । जुज्जदि चम्पअलदाए कात्थुरिआकप्पूरेहिं आलवालपूरण” ।
नेपथ्ये⁴⁰

वैतालिकयोरेव । सुहाअ संझा भोदु देवस्स” ।

एअं वासरजीवपिण्डसरिस्सं चण्डंसुणो मण्डलं

को जाणाइ कहिं पि संपइ गअं पच्चम्मि कालन्तरे ।

जाआ किं च इअं पि दीहविरहं सोऊण खाहे गए

मुच्छामुद्दिअलोअण व गालिणी भीलनपङ्केहहा ॥ ३५ ॥

34³⁴ BSTU omit. — A उवि, O जा वं
— A adds ति भैरवानदेन उह निष्कां-
ता विचक्षणा, P adds इति निःक्रांता
भैरवानदेन उह, W adds त कुपोमि, O
adds तं कुपोमि.

34³⁷ AP राज्ञो, BWSTU omit. — A रा-
जानमाह.

34³⁸ A तत् भवत्. — B पटिउल्लसु, NR
पेसिहि, O पटिउल्लसु — U omits
मं — ABF जेणार्ह, W omits जह,
STU omit जेण भह — AP वहिणीय,
W वहिणीय, O वहिणीया, S भवणि-
माए, T भवणिमाए, U वहिणिमाए —
B यदावत्थाए, N ‘वच्छाह. — NT ‘स-
हि, O omits ‘लच्छो. — A अन्नेउरं
गमिस्सि

34³⁹ B तुम्हइ, O कुज्जइ एवं, STU कुज्जइ
— B चपइ, OT चपअ, U चपइअ,
N चपलादाए, ST ‘लमाए — A कहु

रिया, W ‘कप्पूरसेहि, NU कप्पूरीमा,
T कात्थूरीमपूरेहि. — PNR ‘परिपू-
रणं

34⁴¹ A ‘रेवः गह, P वैतालिको — A सुह-
सुंझा, B ‘संझा, P only सुंझा, WS
सुहसुंझा, O सुहा संझा, U सुहसुंझा —
OSTU होदु. — O adds जदो

35¹ Mes एवं — BNORT ‘लोभ’ — A
चंदसुणो

35² ABPWNOR जाणादि. — S कहि यु,
TU वि — ABPWNOR उंपदि गह
T उंपदि — O यत्तेमि

35³ Mes जादा — A एवं — ST वि —
B ‘विरह, NR ‘विरहा. — B सात्ताण.
W सोउण, NR सोउण, O याऊण, T
सोहेण — B खाधे — ABPWNOR
गदे

35⁴ BWNOR विहा — BNR ‘मुद्दि’
— NSTU ‘लोभणे — B त्य थ-
मोलेति, NU मोलेत.

द्वितीय ।

उग्धाडिज्जन्ति लीलामणिमअवलहीचिन्तभिन्नीखिवेसा
 पसङ्गा किंकारीहिं उडुसमअसुहा पत्थरिज्जन्ति झत्ति ।
 सेरवीलोलहायङ्गुलिचलणवसा पट्टसही पट्टो
 हुंकारो सराडवेसुं विलसइ महुरो रुदुतुदुङ्गणाणं ॥ ३६ ॥
 राजा । अग्धे वि संझं वद्धिदं गमिस्सामो ।
 इति निष्क्रान्ताः कुर्वन् ।
 प्रथमं अवनिक्तान्तरम् ।

35^a A द्वि- जैतातिवः, P omits द्वि; W द्वि- पठति — B उग्धाहं । जैति, N उ- ग्धाडिज्जन्ति, E उग्धाडिज्जन्ति, TU उग्धा- टि- — O 'उडुसो'. — B चित्तभिन्नी- खिवेसा, W 'चित्ति', N 'मिति'.

36^b SU किंकारोहिं. — BW उह, ORSU उडु, N रमसमम, T उडु. — P 'उ- ह्वा'. — A उडुकिज्जन्ति, B उडुकिज्जन्ति, N उडुकिज्जन्ति, T पत्थरिज्जन्ति, U उत- — A जति.

33^a A सेलंभीगंधहय, T सेलंभीतोहयांगुलो- — S 'यलप' — BO उडुवादी, W उडुसदी,

N उडुवादी, E उडुवादी, SU उडुवादी, T उडुवादी — STU उडुवादी

36^a S उंकारो, T झंकारो, U उंकारो — B मंडपेसुं, P मंडपेसुं, NE मंडपेसुं, O मे- डिरेसुं, STU मंडपेसुं — Mss. विल- सति — A मपुरो, SU मुहलो, T मु- हलो — E रुदुतुदुं, S रुदुतुदुं.

36^c O ता मग्धे — B उज्जा, O हं. — TU उविसादी.

36^d ABOS इति परिष्कृत्य नि.

36^e N इति व. — P WSTU अवनिक्तान्तर

ततः प्रविशति राजा प्रतिहारी च'
प्रतिहारी । परिष्कारितचेन' । इदो इदो एदु महाराओ' ।
राजा । कतिचिन्पदानि जत्वा तामनुसंधाय' । तहिं खु अवसरे'

ए दूणाहि तिलन्तरं पि चलिआ सुत्था णिअवत्तली
थोउव्वेसवलीतरङ्गमुअरं कण्ठो तिरिच्छि द्विओ ।
वेणीए उण आणणेन्दुभमणे लहं थणालिङ्गणं

जाआ तीअ चउव्विहा तणुलआ तंसं पुलन्तीअ मं ॥ १ ॥

प्रतिहारी । स्वगतम्' । कथं अज्ज वि सो ज्जेव सिरितालीपससंचओ ता-
ओ ज्जेव अक्खरपंतीओ' । ता वसन्तवणणेण सिद्धिलआमि से त-

- 0¹ C जो ॥ ततः — B WRSU प्रतिहारी.
0² BO omit प्रति. — PWOSE परि-
प्रति. — C प्रतिष्कारित, NU omit.
0³ NOR इदो once only. — BOS omit
इदु, T इत्थ, U इत्थ
0⁴ BN omit राजा. — N कानिचिन्पदानि
— BW दत्वा — B तामनुसंधाय । तां
सत्त्वा, U तामनुसंधाय
0⁵ B तहिं खलु, OR तं तस्मिं खलु, N खलु
1¹ C भठठाणाहि, W खो ठाणाहि — B
लेतर, C तलेतर. — BSU वि, T
omits — BCPWNOR चलिदा —
P सथा, SU वृद्ध, T उद्ध
1² B थोउव्वेसवलीतरङ्गमुअरं, CT थोउव्वेसवली,
W थोउव्वेसवली — CPWOR मुअरं →
B तिरिद्ध, C तिरिच्छ, P तिरिच्छो W

तिरिच्छो. NOR तिरिच्छ, SU तिरिच्छ
T तिरिच्छ — B द्विओ, CPNOR द्वि-
तो, W द्विओ.

1³ B थणालिङ्गणं, W भणणे, N चणणे —
C सभणण्या, N सभणण्या.

1⁴ BCPWNOR छादा — BN तोए, C
तोए, W तोई. — B ततरंगमुअरं चउवि-
हा, N चउविध, R चउविहा, T चउ
विधविहा — BCPWNORT लदा
— B तिलं C चंढं, R तल. STU
तिहं — BCPWOR चलेतो, N चल-
तो, SU पुलंतोए, T पुलत्य — B मयो,
CPW मयि, N खमं OR मय, T मई.

1⁵ N omits; S सा, U आत्मागतं.

1⁶ BO उण. STU कणं — B चेत, CP छेय,
W ज्जेव, N छेय, OSU च्जेव, E छेय,

ग्गदं आवेसं' । प्रकाशम्' । दिट्ठिं देदु महाराओ ईसीसिजरदाअमाणे
कुसुमाओ' ।

मूलाहिंतो पण्डुअवहूकणमुहं दलन्ता

देन्ता दीहं म्हरिमगुणं जम्पिए छप्पआणं ।

संचारेन्ता विरहिसु खवं पच्चमं राअराअं

राउम्मत्ता रड्कुलधरा वासरा वित्थरन्ति ॥ २ ॥

राधा । तदनाकण्यं सानुपगम' ।

अत्थाणीजणलोअणाण वहला लावखकल्लोलिणी

णाणाविब्भमहासवासणअरी सोहग्गपालिन्तिआ ।

खेत्तेन्दीवरदीहिआ मह पुणो सिङ्गारसंजीविणी

जं जाआ अह वम्महेण धणुहे तिकखो सरो पुत्तिओ ॥ ३ ॥

T अलो च्चिअ — B ताडिल्लंछत्तु, O
ताडिल्लंछत्त, P सिट्ठाडिल्लंछत्त, W सिट्ठि-
ताडिल्लंछत्त, N सिट्ठित्ताडिल्लंछत्त, OR ता-
डिल्लंछत्तो, S सिट्ठित्ताड, TU 'ताडि'.
— N ता — BN च्चिअ, COR च्चिअ, P
छेव, W छेव, S छेअ, T च्चिअ, U छेअ
1^a B ता चि वसंतवस्सणेण, O 'वस्सणेण —
B सिट्ठिल्लयाद्धमि, O सिट्ठम, P सि-
त्थिल, N सिल, SU सिट्ठिल्लेमि,
T सि.टिल्लेमि — NT omit से — B
तदग STU तयाअं — B reads हिद-
आयज्ज and omits all that follows
as far as ता वयसमयो iv. 19⁶⁵, O
द्विययल्लेयं, P द्विययदुल्लेयं, WSTU मा-
णस, N तयादमावेसं, OR हिअमावेसं
1^a OWNORS डेठ — C ईमोस, T ईसिअ —
OPORU जराटा, N जराट्ठा, T जराभाअ
— O कुसुमापुरंमि, PWNSU 'माभरंमि
2^a W पाण्डु — P 'वहु — T 'वंटमुहन्तो
2^b C दित्ति, NS दंता — CP दौहि — S

महिमि. — SU जम्पिए, T छप्पये. —
N छप्पिआणं
2^a C सिंचरित्ता, PRS 'रंता. — OW सिं-
चिरये, NOR सिंचरामं.
2^b C राउमत्ता, P राओमत्ता. — OP 'हद,
WO 'हरा, R 'हर, U 'चरं — N
वसारा — O विक्करंति, N वित्थरंति
2^a CP omit रादा. — COR तदाकण्यं, P
तदेतदाक, N तदेवाक. — W पुनस्ता-
मनुसंधाय हा, S omits हा.
3^a C अकाणो, N अत्थाणा. — PTU अ-
हुत्ता — PNU साअब्ब.
3^b GWOR लोलाविकख, SU 'विळमयंमंणि.
— O 'णयरा. — S होमया — O
'पालट्टिया, P 'पालिच्छया, W 'पालिट्टिया,
N 'पारिडिआ, OR 'पालंकिआ, SU 'लित्ता
3^a PS खेत्तं, NU खत्तं, T खत्ति. — PSTU
पुरो, N उणो — P 'संजीवणी, N सिं-
गासंजीवणी
3^b CPWNORT जादा. — P छम, N तह-

शोभादमिव'। दंसणकवणादो पहुदि कुरङ्गच्छी'

चित्ते पहुट्टइ ए खुट्टइ सा गुणेषुं
सेज्जाइ लोट्टइ विसट्टइ दिंमुहेसुं ।

बोलम्मि वट्टइ पअट्टइ कववन्थे

झाणे ए नुट्टइ चिरं तरुणी तरटी ॥ ४ ॥

अवि अ'।

जे तीअ तिकवचलचक्खुतिहाअदिट्ठा

ते कामचन्दमहुपञ्चममारणिज्जा ।

जेसुं पुणो णिवडिआ सअला वि दिट्ठी

वट्टन्ति ते तिलजलञ्जलिदाणजोग्गा ॥ ५ ॥

समरणमिव'। अवि अ'।

— OWNORU सम्महेण. — STU
धणुय. — OWN संघितो, POR पुं-
खितो.

3^o O दंसणकवणादो, W कवणादो कुरंगच्छी,
S सा कुं.

4^o O चहुट्टि, P चहुट्टि, W चहुट्टि, N वि-
हुट्टि, O विहुट्टि, R विहुट्टि —
ONOR खुट्टि, P हुट्टि, W हुट्टि,
SU हुट्ट, T हुट्ट. — ONU गुणेषुं.

4^o P सज्ज, NSTU सेज्जासु — OPW
सुट्टि, NOR लोट्टि. — OWNOR वि-
सट्टि, P विसण्णि, R विसट्टि, T
विसण्ण — ONORTU मुहेसुं

4^o OPWNO वट्टि, R वट्टि — OPWNO
पअट्टि, SU पअ, T विअट्ट.

4^o OR जाणे, S झाणेसुं, U जाणेसुं — SU
omit झ — OWOS नुट्टि, P नुट्टि,

५ तट्टि, R ठोट्टि, T टुट्ट, U ति-
ट्ट. — OR तणुणो. — W तरुणी

4^o OW omit. — SU अवि अ घोणवणोद,
T पणवणय.

5^o W तोद, SU तोद, T तज. — T ति-
भाजदिग, U तिभाज.

5^o O चंदमहुपञ्चम. — STU काहणिकजं.

5^o The line in P twice — O जेसं, P
जेसुं and जेसि, W जेसि, N जित्तु. —
O णिवडिआ, PWNOR दा. — P ह-
पुणो and सयस. — N च, S अ in-
stead of वि.

5^o O वट्टि — W दाणु.

5^o U om. in. — O संस्मरं । अवि य, P
अवि झ । समरणं. WN संस्म. — PO
RST omit वल — OR omit अवि अ.

अग्गन्नि भिद्गसरणी खअणाण तीए

मन्थे पुणो कदिअदुच्चतरङ्गमाला ।

पच्छा अ से सरइ तंसणिरिक्खिएसुं

आअणकुण्डलिअचावहरो अणङ्को ॥ ६ ॥

विविच्य' । चिराअदि वअस्सो' ।

प्रविच्य विदूषको विचक्षणा च पज्जामतः³

विदूषणः । अइ विअवक्खणे सच्चं सच्चं एदं' ।

विचक्षणा । सच्चं सच्चदरं' ।

विदूषणः । खाहं पत्तिआमि जदो परिहाससीला खु तुमं' ।

विचक्षणा । अज्ज मा एवं भण' । असो वक्करवालो असो कज्जविआ-
रवालो' ।

विदूषणः । पुरो ३ वत्तोच्च' । एसो पिअवअस्सो हंसो विअ मुक्कमाणसो करी

6^a U omits verse 6. — C अगन्नि — N
सिंण — C खणणाय

6^b ST उणो — C कपिद, P नेदिद, WO
कदिद, NR कदिद, S पटिदुसरेण,
T पटोम — N तरम.

6^c C वण इ दे — ST omit दे — CPW
NOR सरदि, ST संसरद सिंण. — C
निरोल्लिखेसुं, PWNORS देसुं, T देसुं

6^d CPWN 'अदन्तिद', OR 'कुदन्तिद'. —
NOR 'धरो.

6^e C omits, W वि' विदूषकं प्रति

6^f C omits. — P विरपदि, WOR पिरम-
दि, N कथं विरममदि पिरममज्जो.

6^g C विदूषणः प्रविच्य विदूषको, OR वि' प्र,
STU ततः प्रविचति — PSTU omit
पति.

6^h W दय, TU अयि — NO वच्चं वच्चं
STU omit वच्चं. — PW add कण्ठ-

रमंजरीय मन्थारय (P 'जे') संनिचं (W
'हिदा) वेदिदा (P 'या) तुमं ति (W
omits ति)

6ⁱ N वच्चं — CP वच्चतरं, WORSTU
'मरं.

6^j C अहो विचक्खणे नाहं, P खो हं — C
पतिज्जामि P पतिज्जामि, W पति-
ज्जामि, N पतिवक्खेमि, OR पतिज्जामि,
SU वक्खेमि, T पतिममि मदो — W
'नोना — N क्खु, OR दि, CSTU
omit — C omits तुमं, W तुमं

6^k PSTU व' मा — W वच्चं, NORSTU
वच्चं

6^l C वक्कोराकसो, and omits the rest;
PWRB वक्कर, N वक्करतिकानो, O व-
क्कर, TU वक्कासो — P कज्जावदार',
W कज्जावदार', N कज्जकानो, SU क-
ज्जानाव', T कज्जानाव'

6^m OR पुरतो — WOR त्रिनोव

विअ मअकवामो मुणालदण्डो विअ घणघम्ममिल्लाणो दिणदि-
खदीवो विअ विअलिदच्छाओ पभादपुस्सिमाचन्दो विअ धण्डुर-
परिकवीणो चिट्ठदि” ।

उत्तो । पत्तिम्य” । जअदु जअदु महाराओ” ।

राजा । वअस्स कधं पुणो वि विअकवणाए मिलिदो सि” ।

विदुक्कः । अज्ज विअकवणा मए सह संधिं कादुं आअदा” । किदसं-
धीए ताए सह मन्तअन्तस्स एत्तिआ वेला लग्गा” ।

राजा । संधिकरणस्स किं फलं” ।

विदुक्कः । एसा अहिमदजणप्पेसिदलेहहत्था जं विअकवणा आअदा” ।

राजा । गणं कूचयित्ता” । केदईकुसुमगन्धो विअ” ।

6¹⁴ P वरु — T omits इत्तो, P विअ —
OSTU मरु, W मयजल — O मुण-
का, P मुणालिणा, T विणालः — W
ख, T वि — N “मल्लिओ. S घम्ममि-
ल्लाममाओ — COR “दोषो, P “दोवद,
N मदिणदिमो, T “दिमो — S omits
विअ — O विअलित, PWNOR विअ-
लिअ, SU विनुविअ, T तुलिअकावो —
O पभाय, P पहाय, N पहाय, SU
पहादसममपु, T पभादसममपु. — O
अण्डुरपरिकवाओ, S पत्तिज्जामो, TU “प-
रिज्जामो — STU चिट्ठ

6¹⁵ C तत उत्तो, PNOR उत्तो — O पत्तिम-
यतः, PW परि उपखय च

6¹⁶ O जअदु once only, R जअ once only,
SU जेदु once only, T जेदु २

6¹⁷ O राजा । जो सि instead of this sen-
tence. — P omits राजा — U जो
पज्जम — PSU कहं, WN कहं, T

कह. — PN पुण, S वरु, U पुण. —
PWNSTU omit वि — N मीलदो

6¹⁴ CORSTU omit अज्ज — STU omit
सह — N कादुणामा. — OW “गदा

6¹⁵ OR किअ. — OO उरुं तोए, PN
दुमोय, W यदाय, R तोए उरुं मंतस्स. —
C मं मय — W यदा — ST ममा,
U गदा

6¹⁶ C राजा ते जत्तोति. — W “कादयास्स,
N “कलायस्स, T “कलयास्स

6¹⁷ N omits — CSTU अमि. — CW
“वेसिदा, OR “वेसिमा, ST “वेसिअ
— R omits जं वि. — O विअकव
Here ends fol 2, fol 3 is wanting;
fol 4 begins विजोए see 11. 9² —
W विअकवणामदा

6¹⁸ N omits, STU omit मं कू

6¹⁹ POSU केमरं, N केमरं, T केमरं —
N adds जअकदि, OR जअजदि

विचक्षया । केदईदललेहो एसो मह हत्ये” ।

राजा । महुसमए कधं केदईकुसुमं” ।

विचक्षया । भेरवाणन्ददिखमन्तप्पहावेण देवीए भवणुज्जाणे केदईल-
द्वीए एक्को दाव पसवो दंसिदो” । तस्स दलसंपुडेहिं अज्ज हिन्दो-
लअप्पभञ्जणीए चटुथीए हरवज्जहा देवी देवीए अच्चिदा” । अस्सं
च दलसंपुडजुअलं उण कण्हिद्वह्णिआए कप्पूरमञ्जरीए पसादी-
किदं” । ताए वि एक्केण दलसंपुडेण भववदी गोरी जेव अच्चिदा” ।
अस्सं च”

केअईकुसुमपत्तसंपुडं पाहुडं तुह सहीअ पेसिअं ।

एणणाहिमसिवखसोहिणा जं सिलोअजुअलेण लञ्छिअं ॥ ७ ॥

6²⁰ P only Sanskrit — N केअइ, OR
केअ(0-अ)ईकुसुमदललेहो क्खेज्ज, STU
केअईकुसुमलेहो — NSTU omit एसो.
— W adds चिट्ठिदि

6²¹ P मं च हु कहिं, WOR मं किं. N मं
कुदो, STU कहं मं. — ST add वि
— PORSU केअई, N केअइ, T के-
अइ — PW कुसुमं, N माई

6²² W विवख्ख instead of विवख्, STU
omit. — P तंतप्पभावेण, W तंतप्प-
हाएण. OR प्पहाएण — NO देवी,
R देई — O भवणुज्जाणे. — PNOB
SU केअई, W केअइ, T केअइ —
P जो — STU omit दाव — P
एसवी, OR एसवी — SU दंसिओ

6²³ N तस्स वि, OR ताए, PN add तीए —
PW दोहिं दल — N अज्जुअले, ST
omit. — P हिंदोलण, W हिंदोलय-
भञ्जणी, N लयवचणीय, O हिंदोलण,
R हिंदोलण, S हिंदोलोअंयअट्टमायाए,
T हिंदोअयवट्टमायाए, U अदोलिअमि

पअट्टमायाए. — PWOET चउत्थीए,
N चउत्थिए, SU चउत्थीए — W
“वत्तहाए — STU omit देवी — W
देवीए देवी. — POR omit देवीए.

6²⁴ TU अ — ORS कुसुमं, SU केअईकुसु-
मसंपुड, T केअइकुसुमदलसंपुड — PW
पुण, STU omit. — N कण्हिद्वहाए
अहिणीआए, ST अइहाए, U अहिणीअ.
— S पदादो — PW कदं

6²⁵ PWNOR तीए, TU तय. — N omits
वि-अरपवण see n 14^b — U omits
वि — O भवअदी, SU चई — OR
गोरि. — P छेव, W छेव, OR छे-
ज्ज, STU omit.

7¹ PWB केअई, O केअदो, T केअइ. —
WR कुसुम, ST कुसुमसंपुड, S adds
ताए, TU तय. — P पाहुडं, OR पाहुअं तुअ.
— P सहीइ, W सहीए, STU समीवे.
— P लं कदं, WORSTU पेसिअं

7² P तं, T खं — STU सुलोअ. — PW
OR लंकिअं, T लंकिअं.

इति लेखमर्यादति¹राजा । प्रसार्य वाचयति² ।

हंसिं कुङ्कुमपङ्कपिञ्जरतणुं काञ्चनं जं वन्धिओ

तन्मत्ता किल चक्रवाअघरिणी एस त्ति मख्खनओ ।

एअं तं मह दुक्खअं परिणअं दुक्खाण सिक्खावणं

एकत्थो वि ण जासि जेण विसअं दिट्ठिहिहाअस्स वि ॥ ८ ॥

द्विस्त्रिंशच्चयिष्या³ । एदाइं ताइं सवणरसाअणाइं अक्खराइं⁴ ।विचय्या । दुदिओ उण मए यिअसहीए अवत्थाणिवेदओ कदुअ
सिलोओ लिहिदो एत्थं⁵ ।राजा । वाचयति⁶ ।

सह दिअहणिताहिं दीहरा सासदग्ग

सह मणिवलएहिं बाहभारा गलन्ति ।

तुह सुहअ विओए तीअ उच्चिच्चिरीए

सह अ तणुलआए दुब्बला जीविआसा ॥ ९ ॥

विचय्या । एत्थं जेव एदाए अवत्थाए मह महल्लवहिणिआए सुल-

7¹ W लेखं समर्ययति.7² STU राजा प्रसार्योक्तं वाचयति.8³ P द्वयोः — P तणं — PWOR तं-
चिदो.8⁴ SU 'भट्टा, T लम्भटा — W 'चरणो, R
चक्रवाकचरिणी. — S एहे8⁵ Mas. पुदं, S तं एदं. — T मम. — PW
OR दुक्खिदं, S दुक्खिअं. — PORSTU'यदं, W 'यिदं — S 'यनं, TU 'यनं
8⁶ OR विचय. — PW दिट्ठो. — P 'म-
हायस्स but below 'तिहागस्स, W 'म-
हायस्स, OR 'तिहागस्स (R 'यो), S
'तिआभस्स, T 'आगस्स, U 'आभस्स'8⁷ W राजा द्विस्त्रिं वाचयता विदूषकः, O रा-
जा द्वि, STU इति द्वि वाचयति.8¹ T एताहं. — STU omitt ताहं. — PW
OR मज्जरसाअण्यक्खराइं.8² POR दुदोओ, W दुविद, T उदोओ. —
SU मए उण — P कहुय — W वि-
चय, SU सुलोओ — W लिहिदा.9³ S एसइ — W दिवस्स. — T दिव्णो-
साह, O 'दंढो, S हा9⁴ OS 'चलएहि, T मणोवसरोहिं9⁵ ORSU सुहअ तुह. — PW विचय. —
O तोए, WSU तोए, T तिए. — O
उच्चिच्चरीए, P उच्चिच्चरीए, W उच्चिच्चरीए,
O उच्चिच्चरीए corrected to उच्चिच्चरीए,
R उच्चिच्चरीए, SU उच्चिच्चरीए, T उच्चिच्चरीए.9⁶ CPWORTU 'एदाए. — CPWORT
लोविदासा.

कवणाए ओलग्गाविआए भविअ सिलोओ किदो तं महाराओ
सुणादु'।

णीसासा हारलट्टीसरिसपसरणा चन्दगुच्चोडकारी

चरडो देहस दाहो सुमरणसरणा हाससोहा मुहम्मि ।

अङ्गाणं पराडुभावो दिअहससिकलाकोमलो किं च तीए

णिचं वाहप्यवाहा तुह मुहअ कए होनि कुलाहि तुला ॥ १० ॥

राजा । निम्बस्य'। किं भणीअदि कइत्तयेण तुह जेटुवहिणिया खु एसा'।

विदूषकः । एसा विअकवणा महीदलसरसदी'। एदाए वि जेटुवहि-
णिया तिहुवणसरसदी'। ता एदाहिं समं पाडिसिद्धिं ए करिस्सं'।

9^a C वि पुनराह, POR वि विहस्य —
WOR वृह. — P येव, OR जलेव,
STU रव्य — CPSTU omit यदाए
— C वल्लववहिणीयाए, P जिदुवहिणी-
याए, OR जेटुवहि', STU वर्यंतरवहि
णीयाए (T 'भद्वणीयाए, U 'वहिणीयाए)
— C ओलगाविया, P ओलगावियाए,
W उलगाविया, O उल', R उगावियाए,
S ओलगावियाए, T भादेसंकरणीयाए — OR
हुविभ — CW सिलोओ, STU सु'. —
C कुदो, PWO कदो, SU कसो — O
सुणोदु P सुणदु, W सुणोदु — STU
सु'स' — OR add घठति

10^a S णीसासा — C हारलट्टीसरिसपसरणा,
W 'जट्टीसरिसपसरणा, O 'सरसि', SU
हारलट्टी — C चंदगुच्छाट', P चंद-
गुच्छो', ORSTU चंदगुच्छेभ'. — STU
'आतो

10^b PO चदो. — C सुमरणसरणा, W समर',
U सुमरविसरणा.

10^c W 'भाट — CP दिवस' — S 'कटा'
— WSU 'कोमला — W किं वि

10^d C निभच्छा, P निरिच्छा, T शीव. —
C वाहवाहा, P वाहवाहा. — R तभ.
— STU सु' तुह — CPWO कदे,
ST किय. — O हिंहेति — W कु-
लाह, OR कुलाभ.

10^e C निम्बस्य, PW निम्बस्य

10^f CBT भवद, PWOSU भवद. — CP
कवितयो, W सुकपतयेण, OR सुकपतयेण,
T कइत्तयेणिया; SU add वि — OR
तुह. — C 'वहिणीया, W 'विहिणीया,
S 'भद्वणी, TU जेटु वहिणी. — OR
omit खु — CPSTU सा.

10^g STU omit यदा. — OR महिसल',
PWSTU महोमल'. — Ms. here
and in the following line 'सरसर्ह'.

10^h S दाए, T रव्य रव्य यदाए. — CSTU
omit वि, W उव — C 'वहिणीया,
PW 'वहिणी, STU 'भद्वणी सुनकपया
— CPWR तितुभण', O तितुभणसर-
सद adds ति, R adds ति.

10ⁱ OR उगाहि. STU यदाए यदं — T प-
दि' — P 'सिद्धि

किं उण पिअवअस्सस्स पुरदो मअणाअत्तअं अत्तणो उइदेहिं अ-
क्खरेहिं णिवेदेमि'।

विचक्षणा । पढ'। एदं सुणीअदि'।

विदूषकः ।

परं जोणहा उणहा गरलसरिस्सो चन्दणरस्सो

खअक्खारो हारो खण्णिपवणा देहतवणा ।

मुणाली बाणाली जलइ अ जलहा तणुलआ

वरिद्धा जं दिट्ठा कमलवअणा सा सुणअणा ॥ ११ ॥

यथा । वअस्स तुमं पि थोएण चन्दणरस्सेण समालम्भणीओ सि'। ता
कधेहि तग्गदं कं पि वुत्तनं'। अध अन्तेउरं णइअ देवीए किं किदं
तिस्सा'।

विदूषकः । विअक्खणे किं किदं'।

10^a CPW पुण — C वयस्सस्स, P 'वयस्सस्स,
WE 'वयस्स — OSU omit पुरदो.
— C मअणाअत्तस्स अवत्थ, P मअणाअ-
त्तस्स, WOR मअणाअत्तं (O 'त्थमं),
SU म' उइसिअ — C अण्णयो —
OORT उचिदेहिं, P उचिदेहि, W उ-
चिदेहं. — C अक्खरएत्तोहिं णिवेदेहि, P
अक्खरेहिं अवत्थ किं पि णिवेदेमि

10^b U omits, C राजा — PW पढइ, BS
पढ — P यद, ST एजं सपदं

11^a ST वि' पठति, U विच' पठति — T
धरं — W omits उणहा

11^b CPW खरं खातो, ORST खद', U मद'

11^c C मुलाणा — OB कत्ति — CP व
— CPWORT 'सदा

11^d C गदा दिठ्ठादिठ्ठापं सरसमहोज्झमणुए
— STU सविट्ठा खं दिट्ठा क' दोहय-
अणा.

11^a C राजा समाह — OE खं instead of
वयस्स. — PW ता तुमं, OE तुमं —
ST वि — C थ थोदेण, W थोदेण,
TU थोदेण, S omits — WOR 'र-
देण थ — GW समासिहिवज्जहि, P
'वहिज्जहि, OR 'वहिज्जहि, S 'संभण्णि-
वो हि, T समलंभणीओ हि, U 'सि-
तो हि

11^b CW कइसु, P काधति, O कहेहि BSTU
कहेहि. — C तणत्तं, O तणादे, STU
तणत्तं — CPWORSU हि — STU
वि — C वित्ते. PW वत्तं T वत्तं

11^c P अण्ण, SU अण, T अण अ — CW
अन्तेउरे — C तोए देवीए. — CPB
कदं, O खदे. — C सुंदरीए, SU
तिस

11^d PU omit. — C विट्ठा विचक्षणायाः ।
वि' कधहि हि. — COB कदं. —

विचक्षणा । देव मज्जिदा टिक्किदा भूसिदा तोसिदा अ ।

राजा । कथं विअ ।

विचक्षणा ।

घणमुवट्टिअमङ्गं कुङ्कुमरसपङ्कपिञ्जरं तिस्सा ।

राजा ।

रोसाणिअं फुडं ता कञ्चणपञ्चालिआरुवं ॥ १२ ॥

विचक्षणा ।

मरगअमञ्जीरजुअं चलणा से लम्भिआ वअंसीहिं ।

राजा ।

भमिअमहोमुहपङ्कअजुअलं ता भमरमालाहिं ॥ १३ ॥

विचक्षणा ।

राअसुअपिच्छणीलं पटंसुअजुअलअं णिआत्था सा ।

राजा ।

कअलीअ कन्दली ता दरपवणपणोल्लिअदलग्गा ॥ १४ ॥

OR add कहेहि, T adds ति देवो विचारेदि.

- 11^a O विचक्षणा राजानमाह — WS omit देव, OR देव, T देव — CPWOR मज्जिदा, T मज्जिदा टिक्किदा भूमिदा — P omits तोसिदा; S डी, U दोसिदा. — C omits अ.

- 11^b C राजा तामाह — OP कथं, STU कथं — P omits विअ, W विचक्षणे

- 12^a W omits विच. — P 'खट्टिद', W 'खट्टिद', O 'खट्टिद', R 'खट्टिद', S 'खणमुवट्टिअम', U 'खट्टिद'. — CSU omit 'पंक'. — S 'पंकिर्लकिदं, T 'पिअले, U 'पिगिर्दकिदं — CS तिस्स

- 12^b C अथेति युत्वा राजाह — T उज्जलं किदं. — C कुटं, P कुटं, OR परं, T युटं — U डा — C कञ्चणमियवालि-

याकपं, PW कञ्चणमयवालिआरुवं, OR 'मञ्जवालिआयलंरुवं, U 'रुवं. — Read कञ्चणवाटलिआरुवं?

- 13^a C 'युटं, T मरगमरंजरीहिं — WORSTU चरणा — PT लंभिअ. — CSTU व-अस्सीहिं, P वेयंसोहि, OR वअस्साहिं.

- 13^b SU 'पंकज'. — C ममममालाहिं, WOR 'मालाह

- 14^a C पुनर्विचक्षणा । रायसूय. — WS 'विच'. — P 'जयलक — C णियका, PSTU पिण्णा, OR णिवलिआ.

- 14^b CPWOR कअलोए, S ता राजकेलि, T कदलोए, U राजकेलि. — W कंदलया, SU कदलो, T कंदनि — SU omit ता — CPWOR खरपवण. — OR 'पलोन्निअ', N begins here again स्तोनिमयिमदत्ता. — U adds सा.

विचक्षणा ।

तीए णिअच्चफलए णिवेसिआ पोम्मराअमणिकञ्ची ।

राजा ।

कच्चणसेलसिलाए ता बरिही कारिओ णट्टं ॥ १५ ॥

विचक्षणा ।

दिस्सा बलआवलीउ कारकमलपओट्टणालजुअलम्मि ।

राजा ।

ता भणह किं ण रेहइ विवरीअं मअणतोणीरं ॥ १६ ॥

विचक्षणा ।

काणम्मि तीअ ठविओ छम्मासिअमोत्तिआण वरहारो ।

राजा ।

सेवइ ता पंतीहिं मुहअन्दं तारआणिअरो ॥ १७ ॥

विचक्षणा ।

उहएसुं वि सवणेसुं णिवेसिअं रअणकुण्डलजुअं से ।

राजा ।

ता वअणवम्महहो दोहि वि चक्केहि चक्कमिओ ॥ १८ ॥

15^a C पुनर्विचक्षणा — P ताए — N णि-
अंवलस — O 'कलसे' — N विवसिना-
— CN पम्म', PORSTU पच्च', W
पोम'.

15^b CW क ता, PWN बरही, STU बरि-
हो — NRS कच्चं, O कच्चो

16^a C पुनर्विचक्षणा — P दिस्सायो रणणवल-
धावलीओ तिस्सा एउठुदंहेसु — CW व-
नयालीओ (W 'लित'), NOE 'भावलि-
ओ, S 'भावलीओ, T वनिआवलीओ, U
'लीओ — COE 'एउठु', W 'एउठ'

16^b C मरियं तूणीणुयलं सरेहिं ता मणयदेव-
स ॥ १६ ॥ त भणह .., P ता मा-
मियमणसर दिट्ठा सुतोणीअंवलजुया, ST
ता माविअमभणसरहिंदिअतूणीरवज्जमुआ,
U ता माविअमभणसरपरिअतूणीरवज्जमु-

जा — WN अच — W हिं न हि,
N हिं यु यु — O डोहइ, N रेहइ
विवरीअं, O तिवरीअं — NE 'तूणीरं,
O 'तूणीरं.

17^a OWNORST तीए, U व — W ठवि-
हो, N कूठविदा, T ठाविनी — C उ-
म्मासिय', W छम्मासय', N छमासिअं.

17^b STU ता से — O मुहइदं, W 'चंद'
— C तारिया'.

18^a N विट्ठु — C उभयेसुं, P उभयसु, W
उहयस, N उहय, OE 'सु, S अह दोहं,
T विहवेसुं, U अचहेसुं — CSTU
omit वि — N कंणेसु, T सवणेसु —
O णिवेसिअं रणणकुंठलं तीए — W 'कुं-
ठसु' — T 'कुंठलं से.

18^b W तो — WNRU 'यम्मह'. — ONORS

विचक्षया ।

जञ्जणजणिअपसाहयाई तीए कआई खाखाई ।

राजा ।

ता उप्पिउ खवकुवलअसिलीमुहो पञ्चवाणस्स ॥ १९ ॥

विचक्षया ।

कुडिलालआण माला णिहाललेहग्गसक्किणी रइआ ।

राजा ।

ता ससिबिबस्सोवरि वट्टइ मन्झाउ सारङ्को ॥ २० ॥

विचक्षया ।

घणसारतारणअणाइ गूढकुसुमुच्चओ चिहुभारो ।

राजा ।

ससिराहुमल्लजुञ्जं ता दंसिअमेणअणाए ॥ २१ ॥

विचक्षया ।

इअ देवीअ जहिच्चं पसाहणेहिं पसाहिआ कुमरी ।

TU दोहि — N विभ, STU omit
वि. — CWNORT चङ्गेहि — CW
‘मिदो. N ‘मिन. T चकलीओ.

19^a C अञ्जणपसाहयाइ P अञ्जणजणिअपसाहया-
याइ N अञ्जणजणिअपसाहयाणि, OR
‘अपिद’, SU अञ्जणजणिअपसाहयाण-
सहारिणी. T अञ्जणजणिअपसाहयाणसहारि-
णी — C आयाइ तीए, P आयाइ तीए,
N आभंर तीए — STU omit क’

19^b NOR omit ता — C उप्पिउ, P उ-
प्पिउ, WO उप्पिउ, N उप्पिउआ, R
उप्पिउ, STU कुप्पइ — C खवकुल-
असिलीमुहो, P खवकुलअसिलीमुहो, W
खवकुलअसिलीमुहो, NOR ‘मुहो, U ख-
-वकुलअ’

20 U omits

20^a C कुडिता, P कुटिना, T कुडिलाअतअ-
ख — C णिहाल, PW ललाइ, T

णिललेहवांसंगीणी — WOR ‘लोतम्’,
N ‘कलभग’. — W रईया.

20^b C तं — C वट्टइ, ST चिट्ठइ. — OO
मञ्जाउ, P मन्झाइ, N omits, S मन्झाइ,
T मन्झाइणी — NOR कसणसारंगी

21^a N omits विभ — COETU ‘खमयाइ,
W चणसारमंजरीए, N ‘खमयाइ, S ‘ता-
रभया — C कुन्तेहिं रंजिओ, P ‘सुमु-
ईउ, W कउकुसुमुच्चउ, N ‘कुसुमुच्चो,
OR णिगूढकुसुमुच्चओ, S गुंमिअकुसुमं-
विदो, TU यन्मकुसुमविदो — P वि-
उर’, O चिट्ठइ, NSTU चिट्ठइ

21^b CN ‘सुञ्ज, O ‘सुञ्ज SU ‘सुञ्ज. — C
विभ, P व, W व. NOR omit, T तं
— CPN दंसिअं ए’, W दंसिअ ए’, OR
पदंसिअ ए’, TU दंसिअ’

22 T omits

22^a PS इइ. — OPNORSU देवोइ, W

राजा ।

ता केलिकाण्णमही विहूसिआ सुरहिलच्छीए ॥ २१ ॥

विदुषवः । देव इदं परमात्मं शिवेदीअदि ।

जिस्सा दिट्ठी सरलधवला कज्जलं तीअ जोग्गं

जा विविधस्यत्थणकलसिणी रेहए तीअ हाये ।

चच्चाआरे रमणफलए को वि कच्चीमट्ठो

जिस्सा तिस्सा पुणु अ भणिमो भूसणं दूसणं च ॥ २३ ॥

राजा । पुनस्तामनुवधाव ।

तिवलिबलिअणाहीबाहुमूलेसु लग्गं

थणकलसणिअच्चाडचरेसूससत्तं ।

अलणिविडमिमीए लग्गअं गहाणपोत्तं

पिसुणइ तणुलट्ठीलक्किमं चक्किमं च ॥ २४ ॥

- देवोह. — O अहित्तं, P अहित्तिय, W अहित्तिय, N अहित्तियसा, E अ-
साअयोहि, SU असाअयोहिअसाहिअ — O
NOSU कुमाते — SU add वा.
22^a S विभुसिअ, U विभुसिवा. — O "वकी-
अं S कुरमि", U कुमुमनक्कोअ
22^b O विदुषवो राजानमाह, WS विदुषवा
— SU omit देव — COR हई, U
हमं — O एरत्थ — P शिवेदिएहि,
WOE शिवेदीअदि, N शिवेदियमिदि,
STU शिवेदेमि
23^a O ज्ञाहा, OR ज्ञेसा, S ज्ञाए, U ज्ञाहा.
— COR सज्जलधवला, P सज्जा, WTU
सरज्ज — CW तोह, STU तोह
23^b O कदट्ठिकाण्णकलसिणी, W कलसिअ, N
कलसिअण्णकलसिअ, SU "अलसिअो.
— C सोहए, N सोअए, T रोहए —
OW तोह, SU तोह, T तिह इहे.
23^c STU तो — POR "कलसि, N कलस-
कलस, STU "कलसो — W "रमट्ठो, O
कंचोरो
23^d CNSU ज्ञाहा — U तज्ञा — OPOB
पुण, NSU पुण — CW पमणिमो, P
पमणिमो, N पिअणिमो — C ह्य, PN
अ, SU वा.
23^e C राजा कर्पूरमेखरीमनुवधाव — NS
omit पुण
24^a N "सत्तिअ", ORB "सत्तअ", U "सत्तअ".
— W "सूत्तमि
24^b C ह्य. — NST "असह. — T "वि-
अंजाहुअरे — W "रेसुअसंमं, N "रेसुअ-
संमं, OR "रेसुअ", S "संति, T कसवंसं.
24^c P "शिवअ", TU "शिविअ". — STU
"अमोह. — W अएहअं, OR अएहअं, SU
सज्जअं, T सईअसज्जअं — ORSTU "अहअं.
24^d CPWNOR पिसुणदि. — WORT "ह-

विदूषकः । सक्नोधमिव¹ । भो मय सञ्चालंकारालंकिदा वसिदा² । तुमं उण
जलविलुत्तप्पसाहणं जेव सुमरसि³ । ता किं ण मुदं देवेण⁴ ।
णिसग्गचङ्गस्स वि माणुसस्स सोहा समुम्मीलइ भूसणेहिं ।
मणीण जञ्जाण वि हीरणहिं विहूसणे लग्गइ का वि लच्छी ॥ २५ ॥
रजा ।

मुञ्जाण णाम हिअआइ हरन्ति हन्त
णेवच्छकम्मणगुणेण णिअञ्चिणीओ ।

हेआ पुणो पअइचङ्गिमभावणिज्जा

दक्खारसो ण महुरिज्जइ सक्कराए ॥ २६ ॥

विचक्षणा । जधा देवेण आदिट्ठं⁵ ।

थोराणं थणआणं कसकलिआलङ्कीणं अच्छीणं वा

ओ, U 'लट्ठो' — COR 'वंगिमं स-
गिम च, P 'वंगोमस जलुस, N 'लगिम
वंगिम च, SU 'लगिम त्ठुगिमं च, T
'लगिम त्ठुगिमं च

24¹ T omits विदू' — C सक्नोधमाह

24² T भो वधस्स — STU मय सा तरट्ठो
— C सञ्चालकिदा, P सञ्चालकिदा, W
सञ्चालकिदा, N सञ्चालकारसहिदा, OR
सञ्चालभरणालकिदा — W विखिदा

24³ N तुमं — CPW पुण — C 'लुससो-
हणा P उहावाविनुत्तपसाहण S 'लुसिधव',
T जललुसिअपमाणा, U 'लुसिध' —
CW ज्जेव P ज्जेव, NR ज्जेव, O ज्जे-
व S omits, TU ज्जेव — W सम-
रिसि. N लुमरसि, P adds से

24⁴ T मुणिट

25¹ N रिगमयाचगस्स हि — Mss 'लोकिदि

25² N मणीण सुताण — P 'हरि W वि
कचणोय, N विदूषमणेहि, OR वट्ठो, STU

वि होणएहि — CWSU विदूषणे, R
विदूषस्से T विदूषणे — CN लणहि,
W लब्भदि, OR सवजदि, T संभइ. —
N सक्को

26¹ C राजाह, U omits राजा — P मुकाण.
— CPWOR 'आह, N हिंसमाह —
N णिहति, STU हरतु

26² C नेवत्थ'. — PWN 'कथय'. — T
'उणेण

26³ T ऊना — STU उणो — N पकिइ,
STU पकिदि — CU 'वंगम', — N
'हारणिज्जा, S 'हारणिज्जा

26⁴ CNOR 'रिज्जदि, PW 'रज्जदि. — T
सखरेहिं

26⁵ STU जह — C निहिळ्ळं, PNOR देवे-
यादि, W दिट्ठं

27¹ CW थोराण — Mss 'भाण — Mss.
'लचोय (P 'लचोय) — Mss अञ्चोय
— N च. O च R भ

भूचन्दस्स मुहस्स कन्तिसरिआसोत्तस्स गत्तस्स अ ।
 को एवच्छकालाड् किज्जइ गुणो जं तं पि सव्वं पिअं
 सुव्वन्तं सुण तत्थ कारणमिणं रुढीअ का खण्डणा ॥ २७ ॥
 राजा । अवि अ सुप्पञ्जल कविञ्जल एस सिक्खावीअसि' ।
 किं कज्जं कित्तिमेणं विअणविहिणा सो गढीणं विडब्बो
 तं चङ्गं जं णिअङ्गं जणमणहरणं तेण सीमन्तिणीओ ।
 जस्सिं सव्वङ्गसङ्गो सअलगुणगणो सो अ संभोअलम्भो
 तस्सिं एच्छन्ति काले परमसुहअरे किं पि एवच्छलच्चिं ॥ २८ ॥
 विचक्षणा । देव इदं विखवीअदि' । ए केवलं देवीए णिओएण ताए

27^a SU किंति'. — O 'ओत्तस्स'. — CW
 गतस्स वि, S आ

27^c C खेवच्छकालादि, NORSU 'लाय, T 'ला-
 स. — C किज्जइ, P किज्जइ, WOR
 कोरदि, N करिमादि, T कल्लद. — ST
 वि — O सव्व पिअं

27^d CN सव्वन्तं, P सव्वन्त, W सुत्तव्व, OR
 सेवुत्तं, SU खेवच्छ, T वीचन्तं — COR
 पुण, NST सुणु, U किल. — C तत्थ
 — P कारणमिद, WSTU 'यमिअ, N
 'यमिमा, STU काल'. — C रुढीइ
 PW रुढीइ, SU रुढीइ — C
 खण्डना

27ⁱ OPSTU omit राजा — WN omit
 अवि अ — OP सुप्पञ्जल WOR सुप्पि-
 जल. N सुप्पञ्जल STU सुप्पञ्ज — C
 STU कविञ्जल, OR कविञ्जल — STU
 omit एस — C तत्त्ववीअरे P सिक्ख-

ओरदि, WOR सिक्खवी', N सिक्खादि'
 S सुवि'

28^a CS कत्तिमेणं. NOT 'मेण. U 'माणं —
 P विरियण' — N विल्लो

28^b CPW जं चंगं तं, O ज चंगं तं ज —
 WNOB विसमं — R omits 'मण'.
 — CT डोमंतणोओ, W तेषाड

28^c T इ तस्सिं — W सव्वगचंगो — C
 'गया, STU वसइ गुणगणो (T 'अणो)
 — CPWNOR संभोअलम्भो, T 'संभो

28^d P नेत्थंति. S खेवच्छकाले — C 'सुहअरे
 — S का — ST वि — N खेपळ
 — T 'लओ

28ⁱ CPSTU omit विचक्षणा — C किं वि
 देव P कि स देव, W omits देव. STU
 अलं स देव — C ओदं परमत्थं. P इदं
 स N इदं स O इदं. R एव — C
 निवेदोयदि O विणविभदि.

अणुगद म्हि'। तारामेहीए वि सहित्तयं पत्ता कप्पूरमञ्जरीए'। तेण
तज्जससज्जा अहं पुणो ओलंग्गाविआ भविस्सं'।

तिससा तावपरिक्खणाअ णिहिओ हत्थो थणुच्छङ्गओ
दाहुड्डामरिओ सहीहि बहुसो हेलाइ कट्टिज्जइ।

किं तेणावि इमं णिसामअ गिरं संतोसिणिं तासिणिं

हत्थच्छत्तणिवारिएन्दुकिरणा बोलेइ सा जामिणिं ॥ २९ ॥

कज्जसेसं कविञ्जलो णिवेदइस्सदि'। तं च तथा कादइ'।

इति परिक्रम्य निष्क्रामति'

राजा । वअस्स किं उण तं कज्जसेसं'।

28^a O देवोभोयसेय, PW देवोणियमेय, OR
देवोय वधयोण णिभमेय, S देवोय णि-
भोयण, T देवोभव्याय, U देवोय विभोय-
ण — OWNOR तिससा, P तससा.

28^b P तारामेलाय, W तारयमित्तये, N 'मो-
त्तिर'. — P तोर वि, N उण वि, OR
उण, TU omit वि — O वसित्तयं, TU
पिभसहि'. — W उयगदा. — OR
omit कप्पूर'.

28^c O omits तेय, U देख भ. — OT 'स-
ज्जाइ'. — PN पुणो वि, SU omit;
T उण — O ओलंगविआ, PW उल-
गा', S ओलंगगा — P हविस्सं पुणो
मुणेदु, N भविभ णिवेदइस्सं, OR भविभ
भणिस्सं, S भणिस्स

29^a N तससा. — NOR दाव', STU दाव'
— CT 'परिक्खणाअ, P 'साय, O 'य-
स्य, R 'यत्थ — C णिहिओ, P ति-
हिओ, WNORSTU णिहिओ — O
त्थय', SU तयु' — OPWT 'कादो,
NORSU 'कांगदो

29^b NOR दाहु', T डाउ'. — OR 'हुम-

रिओ. P 'दाहमरिओ, W 'जामरिओ, N
'जार्पाकदो — O वदोहि, POR स-
हीहि — O हेलाइ, P हेलाइ, NSU
हेलाय, T हेलाअ. — O कट्टिज्जय, P
कट्टिज्जय, WN 'वि, OR कट्टिज्जदि.

29^c TU देयावि — N टिसामअ omits
गिरं — OP संतोसवितासहि, W संतो-
सयं तासहिं, N संतोसविट्ठेहिणीं, S सं-
तोसयं तासहिं, T संतोसिणीं ता

29^d C, 'वारिविंदु', P 'वारिवंदु', WNEU
'वारिवंदु', OT 'वारिवंदु'. — PORTU
बोलेइ, N बोलेइ — O जामिणिं, W
जामिणिं

29^e O भय तज्जसससें, P भयं च का'. —
PWOR कविंजलओ, STU कविंजलो. —
O णिवेदइस्सदि, N णिवेदइस्सदि.

29^f P omits — N वदं च, S तं यत्थ. —
O देवेण कट्टुअं, WOR तय का', N देवेण
तथा का', SU तह का', T तहा का'.

29^g O परिक्रम्य निष्क्रांता विचरणा, N 'व-
मति, ST 'क्रांता.

29^h OPW राजा सयमसुपसुत्त विदूषकं प्रति

विदूषकः । अज्ज हिन्दोलअचदुत्थी' । तहिं देवीए पुरदो कप्पूरमञ्जरी
हिन्दोलए आरोविदव्वा' । ता मरगदपुञ्जद्विदेण देवेण कप्पूरमञ्जरी
हिन्दोलअन्ती ददुव्वा' । एदं तं कज्जसेसं' ।

राजा । विचिन्थ' । ता अदिण्णिउणा वि छलिदा देवी' ।

विदूषकः । पाइदा जुणमज्जारिआ कञ्जिअं दुइं ति तज्जेमि' ।

राजा । को असो तुम्हाहिंतो मह कज्जसज्जो' । को असो चन्दाहिं-
तो समुद्दवुणविअद्वो' ।

इति परिक्रम्य कदलीयवृक्षप्रवेशं नाटयतः¹⁴

- (O इत्याद्य, P omits वि' इति) — 29¹⁰ PSTU omit ता — CPWNST अद्, OWSU omit जअस्य, P मो वयस्स — U गद्. — U omits वि — SU दे-
— OPO पुण — U omits तं — C क' — W कलिदा वा, T कलिमा,
तज्जसस सेसं U कलिमा
- 29⁹ C मो भल्ल — CW 'अठ्ठायी, P हि- 29¹¹ WNO omit विदू', R विद्. — W
'ओलवाचउत्थी, NR हिंदोलचउत्थी O हि- NORs पादना, T विदू ता भविउत्था
'ओलवाचउत्थी, S 'अठ्ठहिं ति T हि- वि देवी वंजिभा पादना — O सुअं-
'ओलचउत्थी, U हिंदोलचउत्थि ति — जरी, P 'अंजरी, W सुणमंजारिया, ST
O adds गौरी अस्सिदव्वा लिब्ध', U लिज्जमाज्जारिमा — CPW
NSTU omit कलिमं. — OPWNS
तज्जं R तज्जंमि
- 29⁸ O तदो, P तेहि, OB तत्थ, STU omit 29¹² C राजाह, W विदूषकं प्रति instead of
— C omits देवोय, P देवोय गौरी, W राजा — CW वयस्स को, S को उय.
गौरी कट्ठभ देवोय, N देविय — CPW — O तुहाहिता, P तुमाहिंती, OB
NOR omit पुरदो — P omits कप्पू- 'हितो, T तुम्हाहिंदो — C अज्ज, W
— P हिंदोलय, O हिंदोलभं, RU हिंदो- मे, TU कज्जसज्जो (T 'सेवो) अमरायं
जभं, T हिंदोलिभं — P आरोवदित्था, 29¹³ OR उदो को — ST चंदाहिंदो, U
W आरोवदव्वा, N आरोविदव्वा. T आ- चंदावो — C 'वट्ठणे तिपिहको, P 'वट्ठ-
रोपवदव्वा, U आरोपिदव्वा यतचिदो, W 'वट्ठयतचिदो, N 'वट्ठये
दित्ठो, O 'वट्ठयणित्ठो but य is in
29⁷ CWNRU मरगअ', P मरमय', O मरगं', the margin corrected to येदि: R
S मराभा', T मरभल' — P 'पुजिदु- 'वट्ठयणित्ठो T 'वट्ठयणित्ठो
दिय, W 'पुजिदुदेण ज्जेव, N 'पुजिदुठि-
देण. — S omits देवेण — P हिंदो- 29¹⁴ C परिक्रम्य कदलीनां वृक्षप्रवेशं. — N प्र-
जयं, W हिंदोवालयंतो, NS हिंदोलती, वेरो — WT नाटयति
OR हिंदोलय हिंदोलंतो — P ददुव्व'

विद्वदः । इअं उचुक्का फलिहमणिवेदिआ²⁹ । ता इध उवविसदु व-
अस्सो³⁰ ।

यत्ता तथा करोति³¹

विद्वदः । एत्तमुद्यम्य³² । भो दीसदु पुस्सिमाचन्दो³³ ।

यत्ता । विनोक्क³⁴ । अहो दोलाहिख्खाए मह वल्लहाए वअणं पुस्सिमा-
चन्दो त्ति णिहिंसदि³⁵ । सम्पगवन्नोक्क³⁶ ।

विच्छाअन्तो एअरमणीमण्डलस्साणणाइं

विच्छोलन्तो गअणकुहरं कन्तिजोएहाजलेण ।

पेच्छन्तीणं हिअअणिहिअं णिहलन्तो अ दप्पं

दोलालीलासरलत्तलो दीसए से मुहेन्नु ॥ 30 ॥

अवि अ¹ ।

29²⁵ P लोणा इण्णुणा. OR omit इअं. —
W अच्चुत्ता, N उचुक्का, OR चुक्का न-
चुक्का, ST तुंग, U omits. — C फ-
लिहमणिवेदिआ, P फलह, NIU फलि-
ह, O फलिह in the margin cor-
rected to फलिह, S फलह. — U
वेदि.

29²⁶ STU omit ता. — OPWSOR इह.
STU मण. — CP महापजो, NOR
पिण्डवज्जो.

29²⁷ STU तथा कुत्त-

29²⁸ T हत्तमुद्यम्य. — C adds वति.

29²⁹ C भो वयम, S भो भो. T म्भो. —
CX दोसदि, STU दोसह. — CW
‘इदो, PNOR ‘मंदो.

29³⁰ C वि स्थातं चित्तपति, PW वि स्थातं.

29³¹ GW अह, P अह NO अह, R अह.
S तोए. — CPT दोलाधि, WSOR

दोलाध, SU दोलाहिक्काए कपूरमन्दाने,
T मट कपूरमन्दाने. — C ‘इदु, P
‘इदं, W ‘इद, N ‘मंदो. — P ति. N
omits. — C निहिंसोपदि, N निहि-
न्नादि, S निवेदोमदि, T निहिंसति,
U निहिंसह.

29³² C समस्तमणोक्क प्रकाशं वति, PNO
समंतादवन्नोक्क. — P adds प्रकाशं

30¹ U विच्छाअन्तो. — W वयण्णमणीमण्डवहा,
O ‘रमणि, R omits एअर—अ
दप्पं.

30² C विच्छानन्तो, P विच्छानन्तो, W विच्छा-
जित्तो, N वच्छानन्तो, U विच्छानन्तो. —
I ‘कुत्तं — P ‘वनेण, N ‘वनेण.

30³ P विष्णुतो, STU वेष्णुताए — Mss.
‘निहिंसं — T निहंसं कण्ठपं.

30⁴ ST दोला. — U ‘वह. — S ‘त-
ल. — W ‘वेम्मे — P व व.

उच्चेहिं चामरेहिं धवलधअवडाडसरिल्लावलीहिं

घण्ठाहिं विन्दुरिल्लामुरतरुणिविमाण्णुसारं लहन्ती ।

पाआरं लङ्गअन्ती कुण्ड खअवसा उखमन्ती यमन्ती

एन्ती जन्ती अ दोला जणमणहरणं बुडुणुबुडुणेहिं ॥ ३१ ॥

अवि अ' ।

रणन्तमणियेजरं झणझणन्तहारच्छं

कणक्कणअकिङ्किणीमुहलमेहलाडसरं ।

विलोलवलआवलीजणिममञ्जुसिञ्चारवं

ए कस्स मणमोहणं ससिमुहीअ हिन्दोलणं ॥ ३२ ॥

विदूषकः । भो मुञ्चआरो तुमं । अहं उए विज्जिआरो भविअ वित्थरेण वस्सेमि' ।

31^a P गोपुरेहिं, W गोदरेहिं instead of चा-
मरेहिं. — WO धुमधवलवडा, R कज-
धवलवडा, S 'धमपडा', T 'पडा', U
'पडा'. — O 'डवरलेस्तावलोहिं, SU 'ड-
वरिल्लं चलेहिं, T 'डवरल्लं चलेहिं

31^b C वट्टरिल्ला, PW विट्टरिल्ला, N बिट्ट-
रिल्ला, ST वित्थरिल्ला, U पत्थरिल्ला.
— O 'आणुहारं, P 'आणुकम्, N 'आ-
णुआरे, OR 'आणुकम् — N वल्लो

31^c CPWOR कुण्डि, N 'दी. — COE 'व-
साडुड'. — T omits खमन्ती

31^d CP तीय दोला खलोत्तं (O 'सा), W उत्तो
दोला खलोत्तं, OR उत्तो दोला खलोत्तं, ST
अत्तो — SU दोला — P जणमण.
— S 'हरणी. — O कट्टणम्भदुणेहिं, P
कट्टणुम्भदुणेहिं, W बुडुणुबुडुणेहिं, N बु-
डुणुबुडुणेहिं, OR कट्टणुम्भदुणेहिं, S ब-
डु, T बुडुणु उडुणेहिं, U पुडु.

32^a N 'बेपुर — O रणम्भजतहारच्छं, P र-

णम्भजतहारच्छं, R झणन्त. — N 'कट्ट,
T 'कट्ट

32^b O झणझणिरं, P रणम्भजिरं, W कण-
क्कणिरं, N कणक्कणिरं, O झणझणिरं,
R झणक्कणिरं, SU झणझणिरं, T
झणम्भजिरं. — O 'मुहलमेहडा, WO
RU 'मुहल, N 'अमुर.

32^c U विलोलमणिआवली. — O 'वणिरं,
PWNOR 'वणिरं

32^d STU ए कस्स खु मणोहरं. — CP 'मु-
होहर, WSTU 'मुहोहर. — P 'दिहो

32^e O विदूषः । राजानमह — STU भो व-
मस्स — P 'कारो, T 'भरो — W
तुव

32^f P अम्भ — GU पुण, P पुण — P
'कारो, N वित्थरमारो, S पुत्ति, T उत्ति,
U पुत्ति. — O विज्जिरिय, PS वित्थरिय,
N वित्थाररहं, TU omit. — P व-
मि, N omits, STU वल्लवस्स

उवरिट्टिअथणपम्भारचम्मिअं चलणपङ्कआण जुअं ।

हक्कारइ व मअणं रणन्तमणियोउरवेण ॥ ३३ ॥

हिन्दोलणलीलाइअमुहलं रहचक्कचक्कलं रमणं ।

किलकिलइ व सहरिसं मणिकञ्चीकिङ्किणिरवेण ॥ ३४ ॥

तारन्दोलणहेलासरन्तसरिअच्छलेण से हारो ।

विकवरइ व कुसुमाउहणरवइणो कित्तिवल्लीओ ॥ ३५ ॥

संमुहपवणपणोस्सिअवरिस्सदराविआइँ अङ्गाइँ ।

हक्कारिअण मअणं पासम्मि णिवेसअन्ति व ॥ ३६ ॥

33^a C राजा, W राजा — C 'दण्डित्तय्य-
भारवंपियं, P 'चरिय, N 'चय्यभारयो-
दिमं, B 'रविअं, S 'ययहारंयमंतमन्नाय,
T 'ययभारायमंतमन्नाय, U 'ययहारो-
यमंतमन्नाय. — P 'वलय', N 'वरय',
OR 'पकलनुमं से, STU 'वरयकमलनुमं.

33^b CW विद्वयकः. — GPO पुक्कार, W पुक्का-
रय, N 'हक्कारइँ, B 'हक्कारइ, S 'हक्कारिइ. T
'हक्कारिअइ, U 'हक्कारेइ — T विभ, U
व — N 'रत्तमणि' — P 'खेउरमि-
सेयं, O 'मिलेय, B 'यिसेय, STU 'खे-
उराय

34^a CW राजा, N अणं च, S अण च चणंस,
T अणय च, U अणं च before the
verse. — C 'हिंदोलयणलीलासपटं, P
'अंदोलयणलीलचणसपटं, WOR 'हिंदोलय-
णलीलासणसपटं, N 'हिंदोलयलीलाभल-
यं, S 'लीलाय मुहलं, U 'मुह' — O,
'चक्कवदुस, PWOR 'चक्कचक्कलं, N 'चक्कारं,
T 'चक्कसरिअ, U 'चक्कयलं

34^b C विद्वं 'जनकनइ, W 'किलिइ, S 'किलि-
यिलिइ, U 'स' — P 'च, S 'य —
S 'सरिसं corrected to 'सरिसिअ —

P 'रावय, W 'अचमणि', N 'मयिकंउच-
क्किकिअो', O 'अचोमणि', S 'अलकंओ',
T 'अलकओ'.

35^a CW राजा, T अवि अ before the verse.
— NOR'T 'होसंदोलय' — P 'यलेय,
W 'पसरियसरियाणिएय, N 'सरिअल्लेय,
S 'वसरतययलेय, T 'वसरतसरलेय,
U 'वसरतसरलेय. — C 'हारा, WOR
'हारो से

35^b CW विद्वयकः — P 'विकेरइ, W वि-
किरइ, N 'विकिइँ, OR 'विकिरइ, S
'विकारइ, TU 'विकरइ. — ONORT 'अ,
S 'अइ, U 'विअ. — P 'कुसुमाओइ',
W 'कुसुमाउट', N 'कुसुमाजुह', T 'जु-
माउह' — U 'वरवणो' — P 'कि-
त्तिययल्लीओ, OR 'कित्तियोजाई

36^a C राजा — W 'सम्पुयय'. — N 'य-
अल्लिअ', U 'यवणोल्लोसिअ'. — C 'व-
रिन्तदरिसावियाइ, SU 'दलदसिमाइ (U
'द-इ', T 'वरियल्लदराविआइ — SU
'अंगइ

36^b CW विद्वयकः. — C 'हक्कारिअय, W 'ह-
क्कारिअ अ, N 'हक्कारिअय, T 'हक्कारिअ

ताडङ्कुअं गण्डेसु बहलघुसिण्णेषु घडणलीलाहिं ।
 देइ व दोलन्दोलणरेहाओ गणणकोट्टेण ॥ ३७ ॥
 णअणाइ पसइसरिसाइ झत्ति फुल्लाइ कोउहल्लेण ।
 अप्पेन्ति व कुवलअदलसिलीमुहे पच्चवाणस्स ॥ ३८ ॥
 दोलारअविच्छेओ कंहं पि मा होहिइ त्ति पडइ व ।
 पुट्ठीअ वेणियदण्डो वम्महचम्मट्ठिआअन्तो ॥ ३९ ॥
 इअ एआइ विलासुज्जलाइँ दोलापवच्चरिआइँ ।
 कस्स ण लिहइ व चित्ते णिउणो कन्दप्पचित्तअरो ॥ ४० ॥

- खण — STU घासेसु — W णिवेसि-
 धंति, U णिवेसिअन्तेव
 ३७^० O ततो राजा, W राजा — STU ता-
 ङ्गा. — TU 'कुभलं' — T गंडसु. —
 OPS लघुल' — CSTU 'पुसुण्णेषु, N
 'पुसुण्णलीलाहिं
 ३७^० O विट्ठ' । दिव, NT देहं. — ONOET
 ख — SU होलं. — O 'लेहाउ, T
 'लेहा, U 'लेहाओ — ON गणणा', W
 गणण', STU गणण'. — O 'कुट्टेण, PN
 'कोट्टेण, O 'कोट्टेण, E 'को-य, ST
 'कोट्टिमि, U 'कुट्टिमि
 ३८^० OW राजा — PWNOR राअणाइ —
 O पसरिपरिआइ, PWNOR 'साइ, N प-
 ङ्गाइ, SU पसरि, T 'परिआइ — P
 omits झत्ति — CPWNOR फुल्लाइ, T
 फुला — O कोट्टिल्लेण, WOR कोट्ट-
 ३८^० OW विट्ठयकः — CP उप्पंति, W अ-
 प्पंति, N उप्पयिन्ति, STU उप्पन्ती. —
 CPWNOR ख, ST विअ, U पिअ —
 O कुलदण', PW 'सिन्निमुट्ठे, N 'मुट्ठं,
 STU कुवणभसिण्णेषुहाण अयंणस्स

- ३९^० OW राजा — SU होला' — P वि-
 ल्लेउ, N पसरिच्छेओ — OPN कट्ठं,
 R कट्ठ. — ORT वि — OPNOR
 होउ, W होहइ, S होट्टु, TU होइ —
 O झत्ति, P इति, NOBS इति. — O
 पयडइ, N पडइ, T पहरइ, U पयइ.
 ३९^० OW विट्ठयकः. — O पुट्ठोइ, P पिट्ठाय,
 W पिट्ठिमि, N पुट्ठोअ, OR पुट्ठिमि, SU
 पुट्ठोइ, T पुट्ठे वेणो' — NO मम्मह',
 E मम्महट्ठिअन्तो, N 'चम्मेट्ठि, T 'च-
 म्मट्ठि, U 'चम्मट्ठि.
 ४०^० OW राजा. — N omits इअ; S इइ
 — O यारं, P यया, W यसाइ, N य-
 भाइ, S यभाय, TU यदाय — O वि-
 ल्लाओ — O 'लारं, STU 'लार —
 SU होला'. — N 'यपच', OR 'यपच',
 T 'यपच — STU 'चरिदाइ
 ४०^० OW विट्ठयकः — STU कस्स एउ य, U
 कस्स य एउ य — CPN लिहइ. —
 CPNSTU omits व, R ख — W
 चित्तय — T कंदंयचित्तारो

राजा । सविषादम्¹ । कथं ओदिषा कप्पूरमञ्जरी रिता दोला रिं मन्त्र
चित्तं रिताइं दंसणसुअजणअणाइं² ।

विदुषकः । ता विज्जुलहाइं सणदिट्ठाट्ठाए ताए³ ।

राजा । मा एवं भण⁴ । हरिअन्दपुरी विअ दिट्ठा पण्णाअ⁵ । ललितानाटिकायम् ।

मञ्जिटी ओट्टमुहा णवघडणसुवसुज्जला अङ्गलट्टी

दिट्ठी बालेन्दुलेहाधवलमजङ्गी कुन्तला कज्जलाहा ।

इत्थं वसाण रेहा विहरइ हरिणीचञ्चलञ्चीअ एसा

कन्दप्पो जीअ दप्पी जुअजणजअणो पुसलक्खो विभाइ॥४१॥

40^a OPWSU omit कथं, T कहि — OP
ORI अवस्था, W अवस्था, N अव-
स्था, S ओदिषा अ, U ओदिषा. —
After कप्पूर P adds दोलाहिती, W
adds दोलाह. — SU दोला — W
रिं अ, OR रिं अ. — O अर, O
मन्त्र — SU रिताइ — O दंसणसुअ-
जण अणणाइं, P दंसणसुअ, WN दंस-
णसुअ, OR दंसणसुअइं मन्त्र (O म-
न्त्र) अणणाइं (O अ), SU अणणाइं,
T दंसणसुअ.

40^b P omits विदुष. — ORU omit ता —
O विज्जुलहाइं, P विज्जुलहाइं अ इय,
W विज्जुलहाइं अ, N विज्जुलहाइंअ,
OR विज्जुलहाइं अ इय — P कण्णदि-
ट्ठाट्ठा, W कण्णदि, N कण्णदि ट्ठाट्ठा
अ, OR कण्णदि ट्ठाट्ठा, T क-
ण्णदिट्ठा. — OT तोह, PWNOR omit;
SU इदोह.

40^c P वषस मा. — NORSTU इयं.

40^d P वषस हरिचंदरौ, W इयंदपुण्ड्रि,
OR पुण्ड्रि, SU चरि, T पुण्ड्र. —

WORSTU ल — O विदुषा अ पुण
कण्णदि, SU कण्णदि ट्ठाट्ठा अ.

40^e O कः भूयो ण्हा राजा

41^a N अदिट्ठा — P 'चद्व', W 'चद्वि'.
— SU अमभट्टी, T 'कट्टी'

41^b WOR कान्तिदु — N 'सैतालवर्धन'.
— W 'अवर्ध', NSTU 'अवर्ध', OR
'अवर्ध' — N सुतसा, TU सुतसा. —
OPW 'लाभा.

41^c OR इयं — N वषायां — O विहरइं,
W विहरइ. — N हरिणा — OP
'सकौह', W 'सकौह', STU 'सकौह'.
— O अर, S तोह, U इयौ

41^d OW जोह, P जोह, N जोह, ORTU
जोह, S जोह — OPNORSTU दप्यो
— O अण्णसुअजणो, P अण्णसुअजणो,
W अण्णसुअ, N अण्णसुअजणो, OR सु-
अण्णसुअजणो, STU तिहुअजणो (T
तिहुअजण, U तिहुअ) — O सुसलक्खो,
W सुसलक्खु, N अण्ण, OR 'सकौह'.
— O विहाइ, P विहाइ, W दूयि, N दि,
OR ल अण्ण, S इहाइ, U विहाइ.

विद्वषः । एदं तं मरगदपुञ्जं । इध उवविसिअ पिअवअस्सो पडिवा-
लेदु तं । संझा वि संण्हिदा वट्ठदि ।

तथा कुस्तः⁴

राजा । अदिसिसिरा वि जामिणी अदिसंताविणिं गिम्हमन्झएहवेलं
अणुहरदि ।

विद्वषः । ता लच्छीसहअरो खणं चिट्ठदु देवो जाव अहं सिसिरो-
वआरसामग्गिं संपादेमि । इति नाट्येन निष्क्रम्य पुरो ऽ वलोक्य । किं उवा ए-
सा विअक्खणा इदो णिअडिआ आअच्छदि ।

राजा । संण्हिदो संकेदकालो कधिदो सहीहि । स्मत्वा मदनकृतमभिनीय¹⁰ ।

41¹ P एवं — SU omit तं — OPWNO
RSU मरगम⁸.

41² OPN ता इह, WORTU इह, S अह-
— P उवविसिअ वि पियवि, S उवविसिअ
वअस्सो, T omits पिअ; U वअस्सो —
N 'वाटेड, S 'वाटेड, U 'वाटेड. — CU
omit तं.

41³ W 'दिहा लजेव, SU 'दिहा लजेव. —
STU बहुह.

41⁴ O ततो राजा तथा कुस्तो, P तथा कुस्तो
राजा, W तथा कुस्तो, N उतो तथा कु.

41⁵ OPN omit राजा; W राजा स्मरणमभि-
नीय — O अयिसिसिर, PSU अहसि-
सिरा, W अहसिसि, NOR अहसिसिरं,
T सिसिरा. — WNOR वि — OP
हिमाणी, W हिमाणि, NOR जामिणिं,
T जामणि. — O संताविणीं, P संता-
विणीमणु, WNOR संतावदाहिं (OR
संदाव), S अहसंतापिणी, TU अहसंता-
विणी. — CPWNOR omit विन्हा;
S 'मण्यक. — O अणुववामि, PWOR
अणुववामि, N अणुववामि, SU 'हह,
T 'हह.

41⁶ O ताव — T 'सहसरो — P एगड
खणं — SU चिट्ठदु. — OR देशो,
N omits. — STU omit अहं — W
सिडिरोवयर, OR 'रोयभार. — OPW
सपाहेमि

41⁷ O एतिःक्रम्य, P एतिः निःक्रम्य, WOR ए-
तिःक्रम्य — O विलोक्य इति विद्वषका,
W विलोक्य, SU निष्क्राम्यावलोक्य, T ए-
तिःक्राम्यावलोक्य, PNWS add ए

41⁸ OPNOR पुण — STU omit एसा —
STU इदो एव — OP नियहो, N
निअस्सि, SU विहसंती, T विअव्यमति
OW आगच्छदि, SU आअच्छदि, T आभा-
हवो

41⁹ P संण्हिदो इ, N 'दिदो अ. — OPW
OR संकेअ, N संझाकालो अ — OPN
कधिदो, S कहीओ, TU सहीहि कट्ठिदो
— OOWNO अंतोहिं, P अतोहि, B अं-
तोहि, S omits, WNOR add वि. —
STU add ता सभाषणोओ, after which
S adds अवि खाम तत्तेव अवे

41¹⁰ C omits ए; P ता ए — O मदन-
सहस्रमभिनीय कर्णमंजरीह्यवपमाभित्याह

किसलअकरचलणा वि हु कुवलअणअणा मिअङ्कवअणा वि।

अहह एवचम्यअङ्गी तह वि हु तावेइ अच्चरिअं ॥ ४२ ॥

विदूषकः । सम्पगवलोक्य^१ । अहो विअक्खणा सिसिरोवआरसामग्गीसहिदा
आअदा^१ ।

ततः प्रविशति दृष्टोत्प्रेक्षितोपचारसामग्यो विचक्षणा^१

विचक्षणा । परिक्रम्य^१ । अहो पिअसहीए विरहदाहज्जरो^१ ।

विदूषकः । उपसृत्य^१ । भोदि किं एदं^१ ।

विचक्षणा । सिसिरोवआरसामग्गी^१ ।

विदूषकः । कस्स किदे^१ ।

विचक्षणा । पिअसहीए किदे^१ ।

विदूषकः । ता मह वि अच्चं देहि^१ ।

विचक्षणा । किं णिमिच्चं^१ ।

विदूषकः । महाराअस्स किदे^१ ।

राजा, PN मदनाकालिमिलित्येव — T
adds अवि याम तथा च वै.

42^a U 'अर'. — Mss. 'अरणा'. — T omits
वि. — NT omit हु, SU अ. — N
कुचलणअणा. — O 'मियेक्खणा'. — S च,
TU अ

42^b STU omit अहह. — STU अहियावर्यव-
अर्जनी (U अर्जि S 'अर्ज'). — T तह. —
T omits वि — CP च, N क्खु, STU
omit. — SU तवेइ ति, T तेवेइ वि.
— ORTU अच्चरिअं, S अच्चरं

42^c C विलोक्य, P सम्पगवलोक्याय, WOR
सम्पगवलोक्य

42^d C कचं, P अवि, NOR अर, SU omit.
— NSU विअ^१ वि. — S 'रोक्षअर'.
— W 'सामग्गी', OR omit 'सामग्गी'.
— P 'सहिदहत्था', OR 'सहिदहत्था'. —

OW omit आअदा, PN विअ, T अ-
अदा.

42^e O विअ^१ शिशिरोपचारपुत्ता, PN शिशिरो-
पचारसामग्योसहिता, S शिशिरोपचारसामग्यो-
करा, TU दयोहिदा. — OU add च

42^f C परिक्रम्याह विचक्षणा, NOR omit वि-
चक्षणा.

42^g P 'अहो'. — O अहंतो दाह^१, P अहंतो
वि, N अहंतो क्खु वि. — ORS
'आह', T विरहज्जरो

42^h C adds तामाह

42ⁱ P ओ, W आदा, OR विअक्खणे, STU
ओ विअक्खणे. — N किमिद

42^j 10, 11 CPWNOR कदे — U omits 42¹¹.

42¹¹ P अहं, W मन्त्रं, OR मम — CPW
वि — P अहं, S अहं T हत्ये दिदि-

42¹² C कस्स कदे

विचक्षया । किं उण कारणं⁴² ।

विदूषकः । कप्पूरमञ्जरीए वि किं⁴³ ।

विचक्षया । किं ए जाणासि महाराअस्स दंसणं⁴⁴ ।

विदूषकः । तुमं पि किं ए जाणासि महाराअस्स कप्पूरमञ्जरीए दंसणं⁴⁵ ।
इत्युभौ हसतः⁴⁶

विचक्षया । ता कहिं महाराओ⁴⁷ ।

विदूषकः । तुह वअण्ण मरगदप्पुञ्जे⁴⁸ ।

विचक्षया । ता महाराएण सह मरगदप्पुञ्जदुवारे चिट्ठ जेण उहअदंसणे
जादे सिसिरोवआरसामग्गीए जलञ्जली दिज्जदि⁴⁹ ।

विदूषकः । तां परिव्वर⁵⁰ । तहिं गच्छ जदो णाअच्छसि⁵¹ । इति विपति⁵² । तां
प्रति⁵³ । ता कीस दुवारुहेसे भविदं⁵⁴ ।

42⁴⁴ O omits उण; PWNOR पुण — NST
काण्यं — POR add तस्स

42⁴⁵ P 'करो' — ON omit वि — S किं
कप्पू, TU किं उण कप्पू. — N adds
कारणं

42⁴⁶ T तुमं कि. — W जाणसि, N जाणासि,
T जाणसि कप्पूरमंजरि महाराअस्स. — O
दंसणं तोय, T दंसणं ति

42⁴⁷ W उ तुवं, O तुमं — OR वि, STU
omit. — O न जाणासि कि, TU किं
उण ए — W जाणसि, NSU जाणा-
सि — T महाराअ, U कप्पू महारा. —
O दंसणे. — O adds कारणं

42⁴⁸ CPWN इत्युभे. — P वरस्सर ह, N
वसहेति ह.

42⁴⁹ SU तुज — Mas मरगज — O 'पुंजे'
जेव. — PWOR add चिट्ठदि

42⁴⁵ W 'रायण' — U omits सह — Mas.
मरगज — O 'दुवारहेसे, P 'दुवारहेसे,
W 'दुआरे, N 'दुआरोहेसे. T 'दुवार' —
O चिट्ठवत्थं, N चिट्ठ इणं — T कं.
— CPT उमज, O उम, SU उम-
आणं वं — T तिलजलंजली — P
वि, STU दिज्जदि

42⁵⁰ O सामासिण्योपसत्प्राह, P सामुपसत्प चि-
त्रिरोपचारसामगोमादाय, WOR सामुपस-
त्प, N सामहृत्य

42⁵¹ CP कचिं पुण, NSTU कचिं — CP
नागकचि, W णागकचि, STU णागज
चिट्ठ. — OR add वे सिसिरोवआर-
सामग्गि

42⁵², 53 GU omit. — P विदू तां प्रति

42⁵⁴ N किर, STU केय — CP दुवारहेसे,
N दुआरेहेसे S दुवारहेसेण, T दुआरो-

विचक्षणा । देवीए आदेसेण^{२७} ।

विदूषकः । कीदिसो आदेसो^{२८} ।

विचक्षणा । तहिं देवीए बालतरुणो तिखि आरोविदा^{२९} ।

विदूषकः । के के^{३०} ।

विचक्षणा । कुरवअतिलअअसोआ^{३१} ।

विदूषकः । ता किं तेहिं^{३२} ।

विचक्षणा । भणिदा सा देवीए जघा^{३३} ।

कुरवअतिलअअसोआ आलिङ्गणदंसणग्गचलणहआ ।

विअसन्ति कामिणीणं ता ताणं देहि दोहलअं ॥ ४३ ॥

एणिहं तं संपादइस्सदि^१ ।

विदूषकः । ता मरगदमुज्जादो पिअवअस्सं आणिअ तमालविडवन्त-

हूसेण, U दुवारदेसेण — CP भोदव्वं,
N हूव्व, SU omit.

42^{२७} N omits — OR add कपूरमंजरी भा-
गमिस्सदि (R भागमिस्सदि).⁻

42^{२८} N omits — CPW किं तोय, OR किं
ति तोय, SU कीरिखो, T किरिखो

42^{२९} N omits तहिं. — O जणतक, PSU
तक, W जालतक, N बालतरुणा, T
बालतरुवो, U वास — C तिणि, N
तोयोओ, U तिणी — T आरोचिदा, U
पिदा.

42^{३०} NOR को को, ST ते के, U दे के.

42^{३१} N omits — P कुवव — W कुर. —
C लयभाओया, STU लभाओआ

42^{३२} N omits — T ता कि — S देहिं,
T ते.

42^{३३} NO omit — P भणिदा — T देवीए
कपूरमंजरी — WR omit जघा, SU
जघ, T जघा

43^१ N विचक्षणा before the verse. — O
omits 43. — CPW कुर. — C ल-
यभाओया, R तिलभाओआ, STU ति-
लभाओआ. — N लिङ्गणदंसणचलणह-
णहआ, RT दंसणचलण — STU
हदा

43^२ C वियासंति — CWN सुंदरीणं —
W omits ता — C दोहयलदं — 43
is not reckoned as verse in O

43^३ P Sanskrit only — O omits इयिह
— C सा त. T omits तं — CPW
OR संपाह, S संपादस्सदि — N
adds ति

रिदं ठाविअ एदं पञ्चकवं करिस्सं³ । तथा नाटयति⁴ । राजानं प्रति⁴ । भो भो
उट्ठिअ पेक्ख णिअहिअअसमुहचन्दलेहं⁵ ।

राजा तथा करोति⁶

ततः प्रविशति विशेष्यभूषिता कर्पूरमञ्जरी⁷

कर्पूरमञ्जरी । कहिं उण विअक्खणा⁸ ।

विचक्षणा । तामनुवत्य⁹ । सहि करीअदु देवीए समादिदुं¹⁰ ।

एता । वअस्स किं उण तं¹¹ ।

विदूषकः । तमालविडवन्तरिदो जाण¹² ।

विचक्षणा । एसो कुरवअतरु¹³ ।

कर्पूरमञ्जरी तमालिहृति¹⁴

43³ CPWNORSU मरमभ — S 'पुंजाहि-
दी, T 'पुंजिमाहिदो, U 'पुंजाहिदो —
C 'वयस्सो — N ज्ञायोअ. — C 'वि-
डवन्तरिदो, P 'वन्तरिदुं, N 'विलवन्त-
रिदो, ORU 'वन्तरिअं, S 'विडवन्तरिअ-
दिअं, T 'वन्तरिदिअं — CPWNO
ठविअ, R ठविअ, STU करिअ. — W
omits एदं — P पञ्चकवं अ, STU
'क्खो — OR करिस्सं, W करिस्सं.
S कारिस्सं, U कारिस्सं

43⁴ C विदू तथा — CPW नाटयिअ

43⁴ C राजानमाह

43⁵ CO भो once only, STU omits. —
STU उट्ठिअ २. — WOR संयिअ, S
अक्खणोअ, U अक्ख — P 'अदलिहिअं.
S हिअमअसमुहचन्दलेहो

43⁶ C ततो विद्यति — ST ठविअ. —
POR-भूषितांगी, W 'भूषितांगी

43⁷ C कर्पुं ग्राह — T कर्ह. — CWN पुण.
P पि पुण

43⁸ C तामनुवत्याह, PWOR तामनुवत्याह

43¹⁰ C omits सहि — CPORE¹⁰ कौरु, WS
कौरु, T किरु, U किरु. — C अ
दे, P तं अ देविअ, WS देवी, OR
देईअ. — C समादिदि

43¹¹ C राजा विदू ग्राह — CPWN पुण.
— T किं उण त वअस्स.

43¹² N तलंमाल — C 'तरितो, OT 'तरि-
जो, R 'तरो, S 'तरिदिअो, W adds
अविअ, S adds णिल्लो, T adds
अवीअ णिल्लो अविअ, U adds णिल्ल-
लो — N जाणनु, SU जाणाहि, T
जाणेहि — OR add राजा तथा क-
रोति.

43¹³ C विच तामाह । सहि य्खो, P एअ सो,
WNORS अअ, U omits; T एअो after
कु — P कुरवअ.

राजा ।

तिक्खाणं तरलाणं कज्जलकलासंवट्ठिआणं पि से
 पासे पच्चसरं सिलीमुहधरं शिच्चं कुणान्ताणं अ ।
 खेत्ताणं तिलअहुमे शिवडिआ धाडी मअच्छीअ जं
 तं सो मज्जरिमुज्जदन्तुरसिरो रोमच्चिओ व ट्ठिओ ॥ ४६ ॥

विचक्षणा । एसो वि असोअसाही ।

कपूरमज्जरो चरणान्तरं नाटयति

राजा ।

असोअतरुताडणं रणिएखेउरेणंहिया
 कअं च मअलज्जखच्चविमुहीअ हेलुलसं ।
 सिहासु सअलासु वि त्ववअमण्डणाडच्चरं
 दिअं च गअणक्खणे जणशिरिक्खणिज्जं खणं ॥ ४७ ॥

46^a C omits राजा. — Mas तरलाण. — O
 'संवडिआणं P 'संवग्गिआणं, WNOB
 'संवग्गिआणं, S 'संवडिआणं, TU 'संव-
 ड्ठिआणं. — ST वि, N क.

46^b N 'सुद, T 'रत्तं — P 'सुसुधो. — O
 मिच्छं. — Mas. 'साण — OE क, T वं

46^c PO 'सुमे. — CWNOR शिवडिआ, P
 शिवविआ, SU शिवडिआ — N धाडी,
 STU धाडी. — CPW मण्डणं, N
 मअच्छीअ, OE मिअ, STU मिअ-
 च्छीअ.

46^d O 'सुसुधो, N 'सुसुध' — CPWNOR
 रोमचिओ. — CPO क ट्ठिओ, W चट्ठि-
 वि, N चट्ठि, STU चट्ठि

46^e O विच तां पुनराह । उच्चि इओ, W इओ,
 N इओ, S इओ मंचरं । इओ. — ONSTU
 omit वि. — O अलोयत्तु, U 'वा-
 मयो.

46^f C इतरुतं, WOB चरणेन नाटयति

47^a OWNOR विचक्षणा. — ON रयित्,
 FWOBSU रयित्. — P 'नेणंहिया,
 NSTU 'नेउरेणंहिया.

47^b OWNOR चट्ठं, PSTU चट्ठं — RS
 TU मिअ. — GWOB 'सुसुध, P
 STU 'सुसुध, N 'उत्तिमुसुध. — S
 सोसुध, U सोसुध

47^c ST ससलासु अ. — O उविपमंरुताडंरं,
 W कवणं, N उरिअ, SU त्ववअ, T
 ववअ.

47^d OPNOSU चिअं, W चिअं, R चिअं, T
 चिअं — O गणयंणं, NOR गणयंणं,
 STU सअलेण्णा — O 'शिरिक्खणिज्जं,
 W 'शिरिक्ख, N 'निरक्खणतत्तत्तंयंतत्तत्तं,
 P खणे, STU खणा.

जिह्वः । भो यअस्स जं लअं ण थिदं दोहलदायं देवीए जाणासि
किं एत्थ कारणं' ।

यत्ता । यं तुलं जाणासि' ।

जिह्वः । भयासि जइ देवो ण कुण्णदि' ।

यत्ता । एओ एत्थ रोसावसरो' । भय उम्मुद्दिदजीहो' ।

जिह्वः ।

इह जइ वि कामिणीयं सुन्दरं धरइ अवअवाणं सिरी ।

अहिदेवअ ए विलसइ तह वि हु तारुणए लच्छी ॥ ४८ ॥

यत्ता । सुण्णितो दे अहिप्पाओ' । किं उण किं पि भणामो' ।

वालाउ होन्ति क्षोजहलेण एमेअ चवलचिन्ताओ ।

दरलसिअपणीसु पुणो खिचसइ मअरसअरहसं ॥ ४९ ॥

47^a W एत्थ. — C सवं सं सं संपदे, P सं
य संपदे संपे, OR सं सं सं संपदे —
OPWNO एत्थ, R एत्थ. — P दोहल,
NOB दोहलज, U दोहलं जाणि. —
P देवी, N एवीए. — COR छाणासि
यत्थ किं कारणं, P यत्थ जाणासि वि
कारणं, W यत्थ जाण किं कारणं, N
यत्थ किं कारणं छाणासि, SU छाणासि
वि यत्थ जाणयं (S जाणति), T किं यत्थ
जाणासि जाणयं.

47^b CWNOR omit य, P य. — CW
तुयं, N तुयं, OR तुयं, T तुयं य, U
तुयं यं — CWNOR जाण.

47^c U मणा. — WNU जाति, R एत्थ. —
C कुण्णति, STU कुण्ण

47^d ORT यत्थ एओ. — C रोसावरो, W
'सरो, SU दोहावरो

47^e ST सं भय, U ता भय — CP उम्मु-
द्दिण जोदा. W उम्मुद्दिदा, N उम्मुद्दि-
दा, STU उम्मुद्दिज जोदा

48^a S omits जिह्वः. — R एत्थ एत्थ, T
एत्थ जाणि — N कामिय, T कामिणीयं.
— OPWU 'जाण, ORST भयभवाय

48^b W 'देवए, SU 'देवदे, T देवते. — S
लस — ORB विलसइ, WN रिबए,
O खिचसइ. — T omits हु; SU ए.
— OPW तारुणय तोद

48^c O जाणिदो, PNOET सुण्णितो, S सुणि-
ओ — P omits दे. — OPWST
जमि

48^d CPWN पुण, S किं हु किं कि, T उण य
कि कि — N omits वि. — COR
भणामि

48^e S होति खलमेअ, T होति मेव, U होति
एमेअ — N क्षोजहलेण, SU क्षोजहलेण
— C एत्थेय, W एत्थेय, N एत्थेय, O
एत्थेय, R एत्थेय, STU see above. —
W एत्थेयचित्ताव, STU तत्त

48^f O दरिद्विय, P दरिद्विय, W दर-
सियहलोद, N दरमोमोभत्थणीय, O दर-

विदूषकः । तहयो वि ह्वरेहोहस्तेण फुलन्ति । य उय रदिहस्सं
जाणन्ति ।

नेपथ्ये

वैतालिकः । सुहसंझा भोदु देवस्स ।

लोआयं लोअणेहिं सह कमलवयं अछयिहं कुणन्तो

मुच्चन्तो तिग्गभावं सह अ सहसं भायिणीमायसेहिं ।

मज्झिद्वारत्तमुत्तच्छविकिरणत्तओ चञ्जवाएअमिद्धो

जाओ अत्थाचलत्थो उवह दिग्गमणी पिह्णयारिद्धमिद्धो ॥ ५० ॥

राजा । संणिहिदो संझासमओ बट्टदि ।

विदूषका । संकेदकालो कधिदो सहीहिं ।

उत्तरविभाषणीभु, R द्वार उय रपरहस्स
जाणन्ति उत्तरविभाषणीभु, STU दरगलिभ
— W पुण. — C विपयह, W धरति,
S विमरह. — O 'छल', N मभसद्वभ,
R मभरह. — S 'विपल'

49¹ U omits — O विदू धरति, S omits
विदू. — W तावयो, R तवजो, T
तवजा — C omits वि — OR उ-
मरेधारवेण, S 'रएस्से', T 'रेधारस्से' —
OR विभसंति.

49² U omits — O पुणो. — OWORS
रह, P रई, T रयि — Instead of
49¹,² N has only स्वय जाणन्ति

49³ C वेता प्राध — C 'संझा', P 'संजा',
OR मुहा, S मुहाज संझा, T मुह संझा,
U मुसंझा. — S omits भोदु, T वेड,
U धोदु — N देवस्स

50¹ C लोचयेहि, O 'हि — N 'वणे' —
STU छट्ठयिह — OR करेत्तो

50¹ W सुप्यंते — OR तिप्यमाह. — P
सुध, W उहि, N गुर — P उधरह,
W उधरिहं, SU उरमहं. — P कामि-
जो, R मयिजो

50² N 'गुणाह' — O 'वजो', S 'वयो'.
— WORSTU 'पावह'. — STU
'तिह'

50³ Mos. जादो — O अत्थावहजो, P 'जो',
SU अत्थाभल, T द्धत्थापल — P
उमह, U उवदि — OPWNSTU पहा
— NSU 'हानं', OR 'धरं'.

50⁴ C राजाए, P omits राजा, N राजा लो
वसस्स. — C संणिहिदा वट्ठा. — SU
वट्टह.

50⁵ OWOR यकेल, N उंघाकातो. — ON
SU कधिदो, P पधिदो दो, T ते पधि-
दो, SU add ते — CP मंतेधि, W
NOR वंदेधि — PW add धि, SU
add ता कध पिध, T adds ता.

कपूरमञ्जरी । सहि विअवखणे गमिस्सं दाव' । विआलो संवुत्तो' ।
विचवणा । एवं करीअदु' ।

इति परिच्छेदः निष्पत्ताः सर्वे ।

द्वितीये अवधिकान्तरम् ।

50³ O कपूरं वक्ति. — T अणुगमिस्सामि.

50⁴ N विकलो, R विआले, S पसोसआलो,

T पसोसकालो, U पसोसकालो — WU

संवत्तो, T पत्तो. — N adds वट्ठवि.

50⁵ O विचवणा ग्राह । सहि हव, SU हव.

— CPWO कोदु, R कोर.

50⁶ T omits परिच्छेद.

50⁷ PWSTU अवधिकान्तर.

ततः प्रविशति रात्रा विदुषकम्¹

रात्रा । सामनुसंधाय² ।

दूरे किज्जउ चम्पअस्स कलिआ कज्जं हलिहीअ किं
ओल्लोझाइ वि कच्चणेण गणणा का णाम जञ्जेण वि ।
लावयस्स णवुग्गाएन्दुमहुरच्छाअस्स तिस्सा पुरो
पच्चंगेहि वि केसरस्स कुसुमुञ्जेरेहि किं कारणं ॥ १ ॥
अवि अ¹ ।

मरगअमणिगुत्था हारलट्ठि व तारा
भमरकवल्लिअन्ता मालईमालिअ व ।
रहसवल्लिअकण्हं तीअ दिट्ठी वरिट्ठा
सवणपहणिविट्ठा माणसं मे पविट्ठा ॥ २ ॥

1^a PWNOR किज्जदु, S किज्ज, T किज्ज
एअस्स, U किज्जदु. — PW हलिहीइ,
N हरिहाइ, OR हलिहाइ, S "हीय,
T हलंहीय, U हलंतोय.

1^b P अल्लोलाअ, N उल्लोलेण, OR उल्लेण,
STU "लेण अ. — W गणणा य का.
— O अल्लेण — N किं.

1^c N अलाभंयाअ, U लाभअस्स. — P णवु-
गदेवु, W णाउगादिदुमहुपरकापसं, N
खवोगदेवु, OR णवोदिदेवु, SU समु-
गादिदुकिरण, T समुतादेवुकिरणकाअस
— W तिस.

1^d PORT "हि, W पच्चंगेहि, N पच्चंगेहि. —

T केसरस्स, U केसरस्स. — P कुसुमु-
रेहि, WR "हि, N "मञ्जेरेहि, OU "मञ्जेरेहि,
T कुसुमेञ्जेरेहि — N कासयं, S कलज्जदु,
TU कारिअं.

2^a POR "मणियुत्था, WN "गुच्छा, T "गुठा. —
NSU "लट्ठी — SU व.

2^b STU मलस. — R "कवल्लिअन्ता, S "द-
वत्तवत्ता — T मालदी. — P "मालियण,
N "मलई, T "मलिय.

2^c SU रसअ. — N "वलीअ — PWNOR
"वंदी. — PW तीइ, NSU तीय, T
तीअ.

2^d PWN पवट्ठा.

विद्वप्लः । भो वअस्स किं तुमं भज्जाजिदो विअ किं पि किं पि कुरु-
धुराअन्तो चिट्ठसि' ।

राजा । वअस्स सिविणअं दिट्ठं अयुसंधेमि' ।

विद्वप्लः । ता कधेदु पिअवअस्सो' ।

राजा ।

जाणे पल्लरुहाणणा सिविणए मं वेलिसेज्जागअं

कन्दोट्ठेण तदच्च ताडिउमणा हप्पन्तरे संठिआ ।

ता कोट्ठेण मए वि झुत्ति धरिआ दिस्से वरिल्लच्चले

तं सोवूण गअं च तीअ सहसा खट्ठा खु णिहा अ मे ॥ ३ ॥

विद्वप्लः । खयत्तम' । भोदु एवं दाव' । प्रजापत्य' । भो वअस्स अज्ज मए
वि सिविणअं दिट्ठं' ।

राजा । समत्थायम' । ता कधीअदु कीदिसं तं सिविणअं' ।

2^a P पिअवप्लः. — STU अज्ज किं. — P तु, W तुपं, N तुमं पि, OR तुयं. — N भज्जाय विदो, SU भज्जादो, T भ-
ज्जितो; PO add एए, W पिअ, E एए.
— P व, WOB व. — POR किं
पि once only, S किं पि once only,
TU omit. — PN कुरुधुराअन्तो, STU
धुराअन्तो.

2^a N भो वअस्स omits सिविणअं—पल्लरुहा-
णणा 3^a. — W पिअं सिविणअं, E सि-
विणअं, STU सिविणअं. — P माण-
समायुसंधेमि, W तमसुसंधेमि, STU मा-
युसंधेमि.

2^a W inserts कोदिसं नं before ता, S
omits ता. — P कधेदु, E कधे, STU
कधेदु.

3^a W सुविणये — NT सज्जा. — PW
NOR गदं.

3^a NU कन्दोट्ठेण. — PORT तदचित्ति, N क-
टित्त — Mss. ताडिदु. — N वल्ल-
तरे. — Mss. संठिहा.

3^a P कोट्ठेण, N कोट्ठेण, O कोट्ठेण, E कोट्ठेण,
T कोट्ठेण मये. — PNOR धरिआ, W
गहिआ. — PWNOB दिस्सं. — OE
वरिल्लच्चले, N वरिल्लच्चले.

3^a W मयुण — P गदा व, WOB गदं —
P तिय, W तीए, NSTU तीए. — P
WNOR खट्ठा व. — W वि मे, O यमो.

3^a STU खोट्ठे. — ORSTU खोट्ठे

3^a T omits वअस्स — WBU omit वि. —
P सिविणअं, W सुविणअं, N सिविणअं,
OR सिविणअं

3^a P समत्थायसं समित्तापं, W समत्थायं, STU
सोत्थायं

3^a PWNOB कचित्तदु, SU कचित्तदु, T
कचित्तदु. — ORSU कीदिसं, T कि-

विद्वयः । अज्ज जाणे सिबिणए सुस्सरिदासोच्चे सुत्तो म्हि' ।

एवा । तदो तदो' ।

विद्वयः । ता हएसिरोवरि दिखलीलावज्जाए गङ्गाए षट्ठाहिदो म्हि तोएय' ।

एवा । तदो तदो' ।

विद्वयः । तदो सत्तअसत्तअवरिसिणा जलहरेण अधिच्छं धीदो म्हि' ।

एवा । अत्तरिअं अत्तरिअं' । तदो तदो' ।

विद्वयः । तदो चित्तायकत्तगदे भअवदि मत्तखे तपयसीसंगदत्तजु-
हन्तेण गदो सो महामेहो' । जाणे अहं यि तस्स गम्भदिदो
गच्छामि' ।

एवा । तदो तदो' ।

चित्ते. — N omits त. — W जुविणये, NE 'विण', ST omit.

3' STU omit जाणे. — W वियणए, R adds व. — P 'वरिदोत्तो, WOR 'वरिदोत्तो, NSTU 'वरिण'. — STU यमुत्त.

3' NOR omit; PWS omit तदो तदो

3' PWNORS omit विद्वयः. — STU omit ता. — P 'चित्', N 'वरिसिरो-
वरि'. — P 'लोलावज्जाए, N 'लोलाए
अपगाए omits गङ्गाए; O 'लोलावेज्जाए,
S 'एज्जाए, TU 'लोलावज्जाए — W
तोएय पच्छाहिदो सि, S 'लिको सि
corrected to म्हि. — STU omit तोएय

3' P omits राजा — R तदो once only.

3' P सत्त. — W 'वरिसिणा. — P 'चित्-
चित्ते, WNOR 'जदित्ते, SU 'जदित्ते, T
'जदित्ते.

3' NE 'जदित्ते' once only, S 'जदित्ते' once
only, U 'चित्ते' 2.

3' N तदो once only, ORSU omit.

3' P तदा चित्त' भवत्ते, W भवत्ते, N भवत्ते-
ति, OR 'वत्ते, S omits; U भवत्ते. —
W भवत्ते, S 'जदित्ते — P 'संवत्ते-
मेसंगत्तमुहंतेण, W 'संवत्तियत्तेमेसंग-
त्तमुहं, N 'सम्मत्तियत्तेमेसंगत्तमुहं, O 'सम्म-
त्तियत्तेमेसंगत्तमुहं, R 'सम्मत्तियत्तेमेसंग-
त्तमुहं, SU 'संवत्तियत्ते, T 'संवत्तियत्तेमेसंग-
त्तमुहंतेण गदो — ORT omit ही

3' NSTU चि — NOR omit तस्स — P
'द्विदो ज्जेव, W 'द्विदो, N 'मेज्जाए, OR
'मेज्जाएद्विदो, SU 'गदो, T 'द्विदो
N 'जदित्ते, T 'वेज्जामि — STU add
चित्ते.

3' RS तदो once only.

विद्वयः । तदो तहिं सो थूलजलविन्दूहिं वरिसितुं पउत्तो । अहं च
रदणाअरसुत्तीहिं मुत्ताणामहेआहिं जलाहितो समुप्पडिअ पीदो मिह
ताणं च दसमासप्पमाणं मुत्ताहलं भविअ गब्भे संठिदो ।

राजा । तदो तदो ।

विद्वयः ।

तओ चउस्सट्ठिसु सुत्तिसु ट्ठिओ घणवुविन्दू जिअवंसरोअणो
सुवत्तुलं णित्तलमच्छमुज्जलं कमेण पत्तो णवमोत्तिअत्तणं ॥ ४ ॥
तदो.सोअहंअत्ताणअं ताणं सुत्तीणं गब्भगदंमुत्ताहलत्तणेण मखेमि ।
राजा । तदो तदो ।

3¹⁷ OR ओ तहिं, STU omit तहिं — N
स्पूलयिट्ठि, SU अविर, T धोर. —
P अरि — P पपट्ठो, WSU पभट्ठो, T
पठटो

3¹⁸ T अहं अ. — Mss रज्ज्वाभर. — O
‘सुत्तिहिं. — P मुत्ताहलनामधेयाहिं, W
मुत्तामुत्तिणामधेयाहिं, N मोत्ताणामधेयाहिं
— Instead of जलाहितो W ती, N
संपुदं, S जलधाराहिं, TU जलधराहिं —
P समुप्पोडिय, W समुप्पडिय, N समु-
प्पाडिअ, OR समुप्पुडिअ, S संपडिओ,
T समुपाडिदो, U संपाडिदो — PWOR
add जलविद्वहिं (P ‘विद्व) समे — P
अहित्थ पीदो, N अहित्थ पीदो, T omits
पीदो — PWOR omit मिह — N
ताणं पि, STU ताणं च अहं — T
दसमाप्पमाण, WOR ‘प्पमाणो, N उ-
मास’, T दहमास’. — P मोत्ताहले,
WOR ‘हलो, N मोत्ताहलं, S ‘अलं, T
‘फलं — OR हुविअ — P उटिहो,
SU सुसंठिओ, T सुसंठिहो

3¹⁹ R तदो once only

4¹ Mss. तदो — WNOR उटठ’. — P
सुत्तिवंठिदो, WNT ट्ठिदो, OR टिदो. —
P यणंसुविन्दू हियंभुरोवरो, WOR ‘विद्व
जिदवंसरोअणो, N ‘विद्विस्सभंभरोअणो,
S ‘विद्विस्सदंभुरोअणं, TU ‘विद्विस्सभ-
(T ‘व)कंभुमंविदो

4² PS सुवत्तुलं, T सुवत्तुलं, U सुवत्तुलं. —
P ‘मत्तमत्तलं, W णित्तल’, OR वि-
त्तुल’, S णित्तलमत्तु’, T णित्तुलं विद्व-
लमत्तमत्तलं, U णित्तलमत्तु’. — OR
वरमुत्ति.

4³ P inserts राजा । तदो तदो । विद्वयः
before तदो — STU तदो सुत्तीण न-
अगदं अत्ताण मुत्ताहलत्तणेण (T मुत्ताक)
मखामि (U म्खामि) — OR omit
तदो — PWNOR ह — PW अत्ताण,
N omits. — OR omit ताणं —
PW omit सुत्तीणं — P गदं omits
गब्भ, OR ‘गब्भं. — P मोत्ता परियदं,
W मुत्ताफलं, N मोत्ताहलं. — P मखामि,
N भणामि

4⁴ BU तदो once only.

विदुषः । तदो परिणदिकाले समुद्वादो कडिदाओ ताओ मुत्तीओ
फाडिदाओ अ' । अहं चटुस्सट्टिमुत्ताहलाणं मज्झट्टिदो' । विण्णिदो
अ एक्केण सेट्टिणा सुवसलकं दइअ' ।

एवा । अहो विचिन्ता सिविणअस्स' । तदो तदो' ।

विदुषः । तदो तेण आण्णिअ वेअडिअं विद्वाविदा मोत्तिआ' । मम
वि ईसीस वेअणा समुप्पया' ।

एवा । तदो तदो^{१०} ।

विदुषः ।

तेणं च मुत्ताहलमण्डलेणं एक्केआए दसमासिएणं ।

एक्कावली लट्टिकमेण गुत्ता सा संठिआ कोडिसुवस्समुत्ता ॥ ५ ॥

4^१ N omits विदुषः. — PSU omits तदोः

N तदो अ. — OE तदो अ. — PW
लमुद्वाद, N लमुद्वादिनो. — OE omits
कडि. — P omits तामोः W मुत्ते
ताड, P मुत्ती, N मुत्तिम. — P को-
विदा, N प्पानिदाओ, O दारिदा, R
दारिदाओ, S ताडिताओ, T कोविदा-
ओ, U ताडिताओ. — WOR omits अ.

4^२ STU तदो अहं. — P चउरसट्टि, W
चटुस, N चउरसट्टि. OR चउरसट्टि. SU
चउरसट्टि, T चउरसट्टि. — PWOR
मुत्ताहलमणं, N मोत्ताहलमणं, T च-
लाणं, U मोत्ताहलमणं. — PWNOR
तदो तदो, S मज्झट्टिओ, T मज्झट्टिओ
तदो. — U adds तदो अ.

4^३ PS कोदो, W कोदो, N कोरिदो, TU see
below. — W हं, T तदो instead of
अ; U omits. — P एक्के, STU वा-
वेअणित्तएण एक्के. — P सुवसल. —
W देयं, N देअ. S दाडक, T दयि-
— O adds अहं, TU add कोदो नि

4^१ R तदो once only.

4^२ W omits in the text. — OE तदो अ.
TU देय अण्णि. — P वेअडिअ. N
वेअण्णरे, OR वेअण्णरे, SU वेअ-
डिअ, T वेअण्णरे. — P विचिन्-
ता ते. N मोत्तिआ ते, OE वेअण्णिअ.
STU विचिन्ता ता. — P मोत्तिआ.
OE मोत्तिआ (O अ).

4^३ W omits in the text. — PS ममावि.
STU मह वि तहि वेअणि (U चार).
— 11a. ईसाविः S adds अ. — TU
सिन्वेअण. — P संता. OE ईसावि.

4^४ W omits; R तदो once only.

5^१ ORI विदु तदो. SU omits वि. — PW
तेव अ, N तेववि. O तेववि. R तेव अ.
STU तेव अ. — PNU मोत्ता. — TU
ममा. — WNT ममावय (W अ).
SU तेव. — P मज्झट्टिअ. WNOEU
दाम, NU लक्क, T लक्का. — WNT
दिय्य, ORU ममावय. S ममावय

5^२ PW का. — N मोत्तिआ. OE दंति

राजा । तदो तदो' ।

विद्वन्ः । तदो तं वारिहआए दादुअ साअरदत्तो गदो पन्नालाहि-
वस्स सिरिवज्जाउहस्स राअरं कण्ठज्जं गाम' । तहिं सा विहि-
णिदा कोडीए सुवत्थस्स' ।

राजा । तदो तदो' ।

विद्वन्ः । तदो अ' ।

ददुअ थोरत्पण्णुक्किमायं एधावलीए तह दक्किमायं ।

सो तेण दिष्सा दइआइ कण्ठे रज्जानि छेआ समसंगमस्सि ॥ ६ ॥

अवि अ' ।

राहधवल्लिअजोण्हाणिअरे रत्तिमज्जे

कुसुमसरपहारत्ताससंमीलिआयं ।

कलेट. — W गुहा. NB उल्हा, T गुहा.

— N omits हा: SU हा. T हा. —

PWNOBST वंजिदा. — S कोहिनु-

अय'.

5' S omits; R तदो once only.

5' S omits विद्वन्. — ORU omit तदो —

PNO omit तं. — P तरहिवागदं STU

कण्ठे — P कण्ठे. N कण्ठे, T क-

रिअ. — POR सागर, N हा' राम

चपिज्जो puts गदो after राम; S ग-

ओ. T गदो. — STU हरि(T लिखि-)

विज्जहम्मल्लदेवस्स — O उज्जहं. —

T उज्जहं

5' P तदो तेण तहिं च हा, W तदो हा, N

तहिं च हा, OB तदो तहिं हा —

WNB विहिण्णिदा. STU विहिण्णिदा की-
दिनुवत्थमुत्ते (S 'मुत्ते'), N मुत्थ-
जल

5' RU तदो once only.

5' P तदो. ST omit तदो अ.

6' W तदुअ — P थोरत्पण्णु.

6' U तेण. — N दइआअ, SU दइआअ, T

दइआअ. — P रत्तिअ. S रत्तिअ.

7' P 'कण्ठिदा' WOB 'कण्ठिदा'. S धन्ति-

अ', T धन्तिअणवज्जोपरा', U धन्ति-

अण्ठे. — O 'अज्जे R 'अज्जे.

7' W कुसुमसरपहार'. N 'पहारत्तास'.

P 'संमीलिआयं', WNOB 'संमीलि-

आयं

शिङ्खवणपरिमभे शिङ्खरुत्तुङ्गपीण-

त्यणकलसणिवेसा पीडिओ हं विवुखो ॥ ७ ॥

पञ्चा । किंचिद्विषय विचिन्त्य¹ ।

सिबिणअमियां ए सच्चं तं पाणसमासमाअलं मुणत्ति ।

पडिसिबिणएण तस्स वि णिवारणं तुह अहिप्पाओ ॥ ८ ॥

विदूषका । भट्टो ठङ्गुरो कुहाकिलन्तो वम्हणो अविणीदहिअआ वाल-
खडा विरहिदो अ माणुसो मणोरघमोदएहिं अत्ताणअं विडवेदि¹ ।
अवि अ वअस्स पुच्छामि कस्स उण एत्तो महावो¹ ।

पञ्चा । पेम्मस्स¹ ।

विदूषका । भो देवीगदे पणअप्परुडे वि पेम्मे किं णु काप्पूरमच्चरिं स-

7^a P शिङ्गुपणि¹ शिङ्खरुत्तुङ्ग, T शिङ्गुरोत्तुङ्ग¹ ।

7¹ N 'त्यणकलसणिवे', STU 'त्यणकलस' । —
PWNREST पीडिदो, O पीडिदो ।

7¹ S उल्ला, T किंचित्कालेत्ता, U किंचित्
स्मितं विधाय । — PNOB add च

8^a W अविण¹ । — P 'मिणमसच्चं, WOR
'मेणमसच्चं, N 'मिणम सच्चं, STU 'मि-
नं । — PWNOR तं विदुं मेणुसंधमाण-
स्स (W मेणुसंधमाणस्स, N ममाणुसरत्त-
स्स) । — U पाणसमासमं ।

8^b P 'सिबिणएण एणस्स, N एवस्स । — P omits
वि; OR अ. — P वणरयो, N णिवार-
यो । — S ते, TU ते । — WST अमि-
— W adds सपिणठ ए मोदि एत्तो स-
विणयमिणयो विवो अविदुं माणुसमि अ-
णुरत्त पडिमुविणएण तस्स व णिवारणं
तुह अहिप्पाओ पाठांतं ।

8^a OR मङ्गुरो, STU एय्मङ्गुरो विअ (T पाहवो)

— O ठङ्गुरो । — W कुहाकिलन्तो य.
ORSU सुखा, SU 'किलिदो, T शिङ्गु-
किलिदो; STU add विअ — P वम-
णो — N अविणोद, OR अविणीज, S
अविणम, U अविणोद; STU add
विअ. — P बालदंता. — POR omit ज;
STU विअ — P न्युत्तो. — WNO
RTU मणोरघ, P मणोरघमोदएहि, S
रघमोदएहि, T 'मोदमसएहि, U 'रघ-
मोदएहि. — WT अत्ताए, N अत्ताए
अ, OR अत्तामअं, SU अत्ताए — W
विडवेदि, N विडंयमदि, SU विटो-
वेदि

8^a W पुजानि वयलं, PNSTU पुज्जेनि —
W omits उण; S नट — PWOBS
एव । — PUNOR पद्दामो, S प-
द्दामो ।

8^b U omits — PS पेम्मस्स, T पेम्मस्सो ।

ब्रह्मवित्यारिदलोअणो पिअन्नो विअ पुलोएसि' । किं तिस्सा य-
रिहीअमाणगुणा देवी' ।

राजा । मा एवं भण' ।

कीए वि संघडइ कस्स वि पेम्मगएली

एमेअ तत्थ ए हु कारणमत्थि रुवं ।

चङ्गत्तणं पुणु महिज्जइ जं तहिं पि

तं दिज्जए पिसुणलोअमुहेसु मुहा ॥ ९ ॥

चित्रकः । भो किं उण एदं पेम्मं पेम्मं ति भणन्ति' ।

पत्ता । अखोखमिलिदस्स मिधुणस्स मअरइअसासणेण पइदं पण-
अग्गखिं पेम्मं ति छइस्सा भणन्ति' ।

8^a U omits विदू' भो — P देवे', N देवोए
गदे, S देवोएणभउदे वि, T देवोदो भा-
भदे, U देवोएण. — PW 'यउदे. — PW
T omit वि. — P किं इति, W omits
किं गु, NOR किति, T किं याम —
N 'मंरि' पि — P सव्वालंछिदसखंणं
वित्थारिय लोयणा पुणो पुणो, W 'वि-
कारिअ', NORSTU 'रिअ', S सव्वणे-
— S पोअंतो, T विज्जंतो, U पिअंतो
— PW पलोएसि, N अवल्लोअअसि, OR
पलोअसि, U विलोएसि.

8^b P तत्तो, W तत्तो, N तदो वि होअमाण-
— NTU 'गुणगणा

8^c ORSTU एव्वं — T adds कए विअ
चिचं संपेदभइ कस्स वि पेम्मंगटोय अमि-
यादो एव्वं जज्ज तदो एत्थ ए हु कालयं
उदं सुंदेरत्तयं पुणो अतिरउइ अवि अ

9^a STU काए. — P संपददि. WOR संचददि
— T पेम्मंगथी

9^b TU एव्वेअ — W इत्थ — NSTU का-

लण. — OR 'मेदि, STU 'मेत्थ. —
PWNOR कसं, T कं

9^c P omits पुणु, NOR पुण, STU उण. —
P अहिंसिअज्जदि, WOR अहिज्जदि, N
अहिज्जदि. — SU वि.

9^d P त दलजए — T विमुण' सुदं.

9^e STU omit भो. — W पुण किं, PN
पुण, OR पुणं, SU omit. — S खदं.
— PTU वे' once only, N पेम्म
पेम्मंति, S पोत्ति पेम्मं ति, T पेम्मंति —
PW भणदि, N भणेदि, O भणंति, S
भणिज्जइ, T भणंदि.

9^f N omits राजा. — PWOR 'मिलिदो,
NT 'मो, S 'मिलंद, U 'मिलअस्स —
Mas. मिहु'. — P 'सासणेणं, N सज-
रउअसासण, OR 'सासणे — P कण-
यपउगंठो, W पणयपउठइयगंठो, N
विउठपणअगंठि, OR पउठो वेइगंठो,
SU पउठं पणअगंठि (U 'दि), T पउठ-
पणअगंथि — PW पेम्, N पेम्म, ST

विद्वेषकः । कीदिसो सो ।

राजा ।

वस्मिं विअप्पघडणाइकलङ्कमुक्को

अन्नो मणम्मि सरलत्तणमेइ भावो ।

एक्केक्कमस्स पसरन्तरसप्पवाहो

सिङ्गारवड्ढिअमणोहवदिस्ससारो ॥ १० ॥

विद्वेषकः । कथं विअ सो लक्खीअदि ।

राजा ।

जाणं सहावपसरन्तमुलोलदिट्ठी-

पेरन्तलुसिटअमणाणं परोप्परेण ।

वड्ढन्ति वम्महविस्ससरप्पसारा

ताणं पआसइ लहुं चिअ चित्तभेओ ॥ ११ ॥

वेस्मे — WNT लि. — P मयेति, S
मयति, T omits छ म.

9^a ST कीरिहो, U केरिहो.

10^a PNSTU "चडयादि". — U "सुतो

10^b N अन्तम्मि जस्स, OR अन्ताणम्मि, STU
अन्ते म.

10^c W वड्ढिक्कयस्स, N वड्ढकमस्स, OR वड्ढ-
अस्स, STU वड्ढमस्स. — P "रसणहो,
NE "प्यसारी, SU "समप्पसार, T पसर-
वसमप्पसार.

10^d NE "वदुठिमणोमव", O "अणोमव",
SU "वदुठिमणोरह", T "वदुठिमणोरह".
— P "द्वयसारे, N "द्वयसारेण, TU
"द्विदुसारे.

10^e ORSTU काह. — W वि च सो लक्खी-
यदि.

11^a N प्यहाव, OR सहाव, T सहाव. —

PST "सलोण", WN "सलोस", U "प-
सव". — PU "विदु

11^b NE "वुठिअ", S "ओल्लिअ", T "पुल्लिअ",
U "पुल्लिअ". — Mss "मणाण" — W
परोपरेण, NT परपरेण, U परपरेण

11^c P वड्ढतवम्महविस्ससरप्पसारी, W वड्ढतव-
म्महविस्ससरप्पसारी, N वड्ढतवम्महवि-
स्ससरप्पसारी, O वड्ढतवम्महविस्ससर-
प्पसारी, R वड्ढतवम्महविस्ससर omits
what follows as far as हो भव्य न
inclusive, see 12^b; T वड्ढति वम्मह-
विस्ससरप्पसारा, U वड्ढतवम्महविस्स-
सरप्पसारी

11^d P लहुं पि च, W लहुं वि च, NS लहु
विच, O लहु विच, TU लहु विच.
— PW "देक, N "भावी, O "वित्तहेक
corrected to "भावी, S "भेदी, TU
"भेदी. — S adds वि । वधं उण खं
काणोमो । रा । वम्मस्स किं विच.

चिद्वृत्तः ।

अनौ शिविदुमणविभ्रमसद्वरो जो
सो भव्यए मअणमण्डणसेत्थ पेम्मं ।

दुल्लकखअं पि पअडेइ जणो जअम्मि
तं जाणिमो सुवहुलं मअणन्दजालं ॥ १२ ॥

किं च' । जइ चिच्चगदं पेम्मं अणुराअं उप्पादेदि ता किं कज्जं
मण्डणाडवडलणाए' ।

गल । वअस्स सच्चं एदं' ।

किं मेहलावलअसेहरणेखेहिं
किं चङ्गिमाइ किमु मण्डणडवरेहिं ।
तं अणमत्थि इह किं पि णिअविणीयं
जेणं लहन्ति सुहअत्तणमज्जरीओ ॥ १३ ॥

अवि क्ष' ।

किं गेअणट्टविहिणा किमु वारुणीए
धूवेण किं अगुरुणो किमु कुङ्कुमेण ।

12^a NSU लते, T जंत. — P शिविदुमण, T शिविदुमविभ्रम.

12^b N तो भणए — W मण्ड, N मंहुलमे-
त्थ. — NT पेम्म.

12^c T दुल्लकखिदं, U क्लिज्जं. — STU वि.
— T पअडेइ जणो जअम्मि

12^d N जाणिमो, STU मयिमो. — P सुव-
हुलं, T सुवहुलं — P मणयंदजालं, WNU
मणयिंद.

12^e P यदि, WT जदि. — W जगदं, T वि-
तटाक्षं, U गक्षं — TU पेम्म —
STU उप्पादेइ. — T तदो, U omits
— P कज्जमदि, WN कज्जदि, OR
कज्जदि, TU omit.

12^f T omits वमल्ल. — PWOR इयं, N
इदं, T लेय इदं.

13^a W खेखेखेखेहिं, S खेखेखेखेहिं.

13^b N चंगिमा, S चंगिमाए, TU चंगिमाएमुह-
— PWN खेखे.

13^c T तं मययमयिद इह. — ST वि —
PN शिविदुमणो, O शिविदुमणो corrected
to शिविदुमणो.

13^d T जणो. — N लिहन्ति — R सुह-
अत्त

13^e W omits; S किं च

14^a S मणयंविहिणा, TU मणयंविहिणा.

14^b P धूवेण, W धूवेणं, N धूवेण, T धूमेण
omits किं — P अगुरुणा, W अगुरुणा,

मिदुत्तये महिअलम्बि य किं पि अयं
रुच्चिस्स अत्थि सरिसं पुणु माणुसस्स ॥ १४ ॥

अवि अ' ।

जा चच्चवट्टिघरिणी जणगेहिणी जा
पेत्तम्मि ताण य तिलं पि विसेसलम्भो ।
जाणे सिरीअ जइ विज्जइ को वि भेओ
माणिअभूसण्णिअंसणकुङ्कुमेहिं ॥ १५ ॥

अवि अ' ।

किं लोअणेहिं तरलेहिं किमाणणेण
चन्दोवमेण सिहियेहिं किमुणएहिं ।
अयं णिमिस्समिह किं पि तमत्थि मय्हे
जेणङ्गणाउ हिअआहि य ओसरन्ति ॥ १६ ॥

विदूषकः । एवं खेदं । किं उय अयं पि मे कथेसु जं कुमारपणे

N जगुणो, STU जगणो — P पुं

कुमेयं.

14° S मिदुत्तये, T दिठत्तये, U सिंणणुणेन. —

W महिअलं पि, U महिअलम्

TU वि

14° P रुच्चिस्स, W सरस्स, N रुच्चिस्स. — P

ORST पुणु, N माणु, U उय.

15° N च्चवट्ट. — PT च्चवट्टो. — PN जा,

O को

15° S य पु को पि, TU य हि कि पि (T

वि) — U च्चवट्टो

15° P जाणा सिरीअ, W सरिअ, NSTU रीअ.

— P जाणि को वि अउक्कमाओ —

OR जादि, S जाइ — W किज्जविहि

N अउक्कविहि, OR किज्जविहि — W को

ए मेदो, N माओ, S मेदो.

15° N पुणणणिएवण.

15° PU कि ए, WS omit.

16° ST लोअणेहि तरलेहि.

16° T च्चवट्टो. — N त्थयेहि, S विट्ठयेहि.

TU च्चवट्टिहि (T पि). — PS विट्ठ-

वट्टिहि, N किमुणएवहि, T किमुत्तयेहि.

16° WOR तं (W ता) किं वि अयमिण भू-

क्त्तय णिमित्तं. — P उ पि, ST वि. —

N तमिह, T तदत्थि

16° NSTU जेणङ्गणाओ, OR वे अंगणाउ —

PWOR पिअमाउ, N हि — P उव-

रंति, W उत्तरंति, T लोसरंति

16° U omits विदू. — ORSTU यस्स —

N खेदं, SU ख.

मायुसस मयोजनयं तस्मिं पि तारुण्ये किं पि चङ्गलं
चडदि'।

राजा ।

यूयं दुवे इह पभावइणो जअम्मि
जे देहणिम्मवणजोवणदाणदक्खा ।

एक्को घडेइ पढमं कुमरीणमङ्गं
कण्डारिकण पअडेइ पुणो दुईओ ॥ १७ ॥

तेण अ'।

समणिवलअकषीणेउरा वेसलच्छी
मणअमणिमाला गेरिआ हारलट्ठी ।
हिअअहरणतनं जोवणं कामिणीयं

16¹ FWNOR पुण. — WOR omit पि, ST 17¹ P अं देहनिम्मवणदाण, S देहिय वक्खा,
दि. — WT omit जे. — SU कवेसु,

T मुणोदु भवं. — U अं अंगं. — N
कुमारोत्तये, S कुमारितयेय, T मायुसस
कुमारितये, U कुमारतयेय omits मायु-
सस. — PW अ मयोजनं, N अमयो-
जनं, O मयुसाभसं corrected to मयु-
ज्जभसं, R मयुसभसं, S मयोजनंयं र-
मणिवज्जतयं, T अंये मयोजनयं — P
omits पि; W तस्मादि, N अं तं पि,
STU तं वि. — PST तावद्ध, N ता-
वद्ध व, O तवणतयेय, R तवणतये-
— PNS omit किं पि; RTU किं वि
— TU सुंदरतयं. — P वट्ठदि, W
वट्ठ, NU वट्ठदि, O वट्ठदि, R वट्ठदि,
S होह, T आरोहह.

17¹ O मुणं, STU जाये. — W जइम्मि, O
जअगम्मि

TU 'णिज्जयण'.

17² PN चडेदि, T चटोह — SU पुडमं, T
पडमं — N 'मग, OE 'रीण अंग

17³ P कण्डारिकण, N मुक्कारिण, S तं वारि-
कण, TU तं वारिकण — T पअडेइ.
— U उणो — NORU दुदोओ, S
दुदोओ, T दुदोओ

17⁴ P omits; W तेये अ, OE अवि अ, U
जेय अ

18¹ P सुमणिवलअकंठे नेउरावेसलत्थी, W सु-
मिण, N रणिमवलअकंठोउरावाव, O
सुमणि, R 'येउराउलत्थी.

18² P 'भालो — PWOR गोरिआ, SU हा-
रिआ, T चंतीअ — P 'जत्थो

18³ S 'मरख'. — WOR 'अतं, NT 'अंतो.

जअइ मअणकणं छट्टअं लट्ठअं च ॥ १८ ॥

तथा अ¹।

अङ्गं लावणपुसं सवणपरिसरे लोअणा फारतारा

वच्छं थोरत्थणिहं तिवलिवलइअं मुट्ठिगेज्जं च मज्झं ।

चक्काआरो णिअब्बो तरुणिमसमए किं णु अखेण कज्जं

पज्जेहिं चेअ वाला रइमणमहावेज्जअन्तीउ होन्ति ॥ १९ ॥

नेपथे¹ ।

सहि कुरङ्गए इमिणा सिसिरोवआरेण णलिणी विअ कामं कि-
लम्मामि¹।

18⁴ PNOB लजति. — N 'कर्म' पटुअं क-
टुअं च, OE 'क' लज्जअं अ, U 'क'
चोटुअं अ.

18⁵ PN तथा अ, W अदो अ, ORSU तथा
अ, T अवि अ.

19⁴ PS लानका. — SU सवणपरिआ, T
'पट्टारिआ. — PW लोपथे — P का-
पतारे, W छापतारे, N रतारा T काल-
तारा.

19⁵ W लव, T लव. — P तिवलिवलहदं,
N 'ललभं, T तिवलिवलभमि. — P
'गलज, NO 'गोळं, STU 'गलज्जं. — OE
अ, N omits. — NO मज्जं

19⁶ STU चकुप्पेहो. — W किं तु. — S
अब्बोहि.

19⁴ P वेय, O जेळ, E जेळ, T यळ. —
N omits आला. — PWOE मअणक-
अमहा, N रइमणमहावेज्जअन्तीअ, E
'अजमन्तीउ, STU रइमणअ वेज्जमन्ती
(S जेजमन्ती, T जेजईति) व (T अ,

U वि) — P बुवति, T होह, U
हाह

19¹ W नेपथे कुरंगिका । विरहयगळभरवासेण
केपसलितसितगता संभुता ततभोदि कपूर-
मंजरी ता ज्ञापयणेण विजिहसं दाव तथा
कुर्वती भो भो उवस्तिपलवपणेण विज्जुदो
देहदाहो, see in 22¹ E.; N नेपथे पि-
सतरमळंविहिण स्वेदसलितसितगता तत-
भवदो वस्तंतलेण विज्जवस्तं वलणवलाप-
वण विज्जुतो देहदाहो

19² PW कपूरमंजरी उदि, TU अह. — P
कुणोए — T विहिरोवअरेण, U adds
योहारेण — POSU णलिणि, W तालि-
णि — Mes छ. — N वसए instead of
कामं, T omits काम — P किलिमिया,
W कामिया किलिस्सासि, NSU किलमामि,
OR किलिम्यामि, T किलिस्सामि — P
adds कुरंगिका । विरहयगळभरवासेण
केपसलितसितगता संभुता तत भोदो क-
पूरमंजरी अवलेण विजिहसं दाव तथा
कुर्वती भो भो उवस्तिपलवपणेण वि-
ज्जुदो पदोवो । विहितं स्वगतं ॥

विसं व विसकन्दली विसहरो व हारच्छडा

वअस्समिव अत्तणो किरइ तालवेणदाणिलो ।

तहा अ करण्णिग्गअं जलइ जन्तधाराजलं

ए चन्दणमहोसहं हरइ देहदाहं च मे ॥ २० ॥

चिद्वृत्तः । सुदं पिअवअस्सेण' । भरिदा कणा पेजसगराडूसेण' । ता किं अज्ज वि उवेकखीअदि घणघम्मेण किलम्मन्ती मुणालिआ गाढक्खडिदूसहेण सलिलेण सिञ्चिज्जन्ती केलिकुङ्कुमपुत्तलिआ छम्मासिअमोत्तिआणं तडत्ति फुडन्ती एक्कावली गण्हवस्सके आरिआ लुपिदज्जन्ती गन्धहरिणेहिं' । ता सच्चं सिविणअं दे सं-

20^a FWNORT विह ज्ञ, S विह भ. —
T वितकवर्तनं — FWOBS 'हर, T
'भर U 'हर व

20^b W जयन, O विहगिमिन्न भञ्जणी, R
विहगिमिन्न, STU परिस्समवित्तणं (S
'जयण) — P किरिदि, WN किरिदि, SU
कुणइ, T कणइ — P तानवतोनिनो, W
तानवित्ता, N तानवुत्ताणि. R तालवेण-
णिनो, S तालवुत्ता, T तानवुत्ता.

20^c P तहा हि, SU तहा करविणिग्गअं, T
तहा करमणिग्गअं, P 'निग्गअं. — PN
जलदि

20^d POR 'सहो, N 'सधो — PN हरदि. —
O देहिदाहं — OR भ

20^e PN जे भरिदा, WORTU भरिआ, S
हरिआ — P कखगुली, OR कखजली,
S ते कखा, T टे क, U टेख क. —
P पौडसेहि, WNS पौडख, N 'गौडसे-
हि O 'गरेणइ, R 'गरेणख

20^f S तं — N भञ्ज वि किं — PN उवेकजो,
S उवेकजो. — PW किलिमतो, NOR

किलंती, U किलमतो — SU मुणानि-
आ विभ, T मुणानिक्खे. — P गाढक-
दुणवुत्त, W 'कटिण', N 'कटिणदु'स-
हेण, O 'कटुण', R गाण्हवत्त, S 'क-
टिद', T 'कटिभदुम्मटेण, U 'कूधिभः
— W सिञ्चतो, OR सिचंती — W
केलिकुसुव, NOR 'कुङ्कुमत्तयो, T केनी-
कुङ्कुपुत्तिआ, STU add विभ दाहयेण
— P म्मासियमोत्तिया, W 'मुत्तियाण,
N छमासिभमोत्तिआण, O छम्मासिभमो-
त्तिआण, R 'सोत्तिआ, SU छम्मासमो-
त्तिआ, T तुट्ठिज्जंतो छम्मासमोत्तिआ, TU
add विभ — PORS तडत्ति, N कु-
टिन्ति T तड्ढित्ति, U रुत्ति — P हुत्तो
मावेण, W फुट्ठंतो, N फुट्ठित्ति, OR तु-
ट्ठंतो, S तुट्ठंतो, T पुट्ठंतो, U फट्ठंतो —
STU रुक्कावत्तो विभ — P गंदिवत्तय-
वेणारथा, W गंदिवत्तय, N 'कनिआ, OR
'केदारिआ, T गंदिवत्तयकेदारिआ, U omits
— PW रुट्ठिज्जंतो, N रुट्ठिज्जंतो, S
रुट्ठि, — U omits; ST add विभ —

पयं'। ता एहि पविसम्ह'। उन्मिज्जदु मअरुअपडाआ'। पवट्टदु
कलकुहरम्मि पच्चमहुंकाराणं रिञ्छोली'। यच्चानु बाहप्यवाहा'।
मन्थरिज्जन्तु गीसासप्पसरा'। लहदु लावयं पुणस्यवभावं'। खड-
क्किआदुवारेण पविसम्ह'।

इति प्रवेष्टं नाटयतः¹²

ततः प्रविशति नायिका कुरङ्गिका च¹³

नायिका । ससाध्यसं स्वगतम्¹⁴ । अम्मी किं एसो सहसा गअणङ्गणादी ओ-
दिखो पुस्सिमाहरिणङ्को¹⁵ । किं वा तुट्ठेण गीलकखेण णिअदेहं ल-

- PNOR 'हरिणेय, W 'हरिणरहि — STU add णिअभरमअणज्जकज्जकडिअवि-
ज्जुतता (T 'अविज्जुत', U 'अवर-
अभरविज्जुत') ससुता (S वा संसुता, T
संसता).
- 20¹ S संस. — ORTU दे हि', S ते हि'.
— W omits संस.
- 20² WNOB omit ता; T अताहि. — P
पविहिम्ह, O पविहानी, R पविहानी.
- 20³ W उन्मिज्जदु, STU उन्मिज्जदु — W
'पदाय, N 'पतामा, T मअणज्जकज्जकडिअ-
विज्जुतता
- 20⁴ PWOB पवट्टदु, N पवट्टदु, SU पव-
ट्टदु — P कलकुहरम्मि, N कलम्मि,
O कलकुहरम्मि, SU कलकुहरम्मि, T
कलकुहरम्मि. — W 'हुंकाराण, NT
'हुंकाराण, OR 'हुंकार, SU 'हुंकारा-
ण (U 'यं) — P पिण्णी, NT
रिञ्छोली
- 20⁵ W यच्चानु, N यच्चानु, O यच्चानु, R यच्चानु
S उन्मिज्जदु, T उन्मिज्जदु, U उन्मिज्जदु
— T 'पवाहा
- 20⁶ P मपरिज्जनु, N संवरिज्जनु, T मंदोको-
ज्जनु. — PSU 'पयारा, T 'पयारा.
- 20⁷ W लवेदु, N लवेदु, R लवेदु, S लवेदु,
TU लवेदु — PTU लामयं — P
NOR पुणस्यवभावं, N 'पयं, STU पुण-
स्यवभावं
- 20⁸ PWOB omit — N किडिहिमादुजा-
रेय, S कड', TU किड'.
- 20⁹ P कडिहिमादुजारेय, W कडिहिमादुजारेय,
O कडिहिमादुजारेय, R कडिहिमादुजारेय
instead of इति, N इति प्रविशति
- 20¹⁰ R तत विवति.
- 20¹¹ P omits नायिका — P ससाध्यसं
अवलोच्य स्व', W ससाध्यसमागतं, OR
अवलोच्य ससाध्यसं.
- 20¹² W अम्मे, S अम्मी, U अम्मी — PW
NORST अय — ORT omit सससा.
— W मय्यंगणियहि, OR 'गणाहि —
PN अवदयो W अवदयो, ORSU
ओदयो, T ओदयो. — WS इति
यंको.

म्भिदो मणोहवो" । किं वा हिअअस्स दुज्जणो णअणायं सज्जणो
मं संभावइस्सदि" । अथायम" । इदं इन्दआलं विअ पेक्खामि" ।

विदूषकः । राजानं हस्ते यच्छेत्वा" । भोदि सच्चं इन्दआलं संपयं" ।

नायिका सज्जते"

कुरङ्गिका । सहि कप्पूरमञ्जरि अब्भुट्ठाणेण संभावेहि भट्टारअं" ।

नायिका अन्धातुमिच्छति"

राजा । हस्ते यच्छेत्वा" ।

उट्ठिजण पणभाभङ्गुं मा मिअङ्कमुहि भञ्ज मज्झअं ।

तुज्झ एरिसिणिवेसदंसणे लोअणाय मअणो पसीअउ ॥ २१ ॥

अवि अ' ।

जिस्सा पुरो हरइ यो हरिआललच्छी

रोसाणिअं य कणअं य अ चम्पआइं ।

20¹⁶ SU omit वा. — O लुट्ठेय, T किनु-
लुट्ठेय. — W योत्तयंटेय विअयदेहं. —
STU लोमिओ. — PN लज्जयो, OR
लज्जो, S लज्जो, T लज्जो.

20¹⁷ WNSTU लज्जयाह. — POR लज्ज-
यो लज्जो. — WN omit लं. — WOR
संभावेदि, N मावइस्सदि, OR लं लं.

20¹⁸ N यच्चि गुरंगिण, OR सहि कुरंगिण be-
fore हवं, WNSU omit हवं, T हवं.
— N इंदलालमिव, T इंदलालं. — PSU
अ, WT omit; OR अ. — N पेक्खामि,
SU पेक्खामि.

20²⁰⁻²¹ N omits — P लज्जं लो, W लो-
हो, STU लोहि. — T लज्जमिदाहो —
S लज्जं.

20²² N विदूषाणेण संभावेहि भट्टारअं. — R

सहि कपूरमञ्जरिं तुज्झ etc., see the
following verse. — T अब्भुट्ठाणेण.
— W संभावेह, O संभावन. — W
भट्टारअं, STU भट्टारं.

21¹ S लज्जंलं. — T लं. — NO लज्जं,
SU लज्जं.

21¹ N तुज्झ, O तुज्झ. — PWNOR इ-
दिह, S इदिह. — T लंलं. —
P लज्जोत्तु, WS लज्जोत्तु, NOB लज्जु,
T लज्ज, U लज्ज.

22¹ P जिस्सा, NSU लज्ज, OR लज्ज. —
PWNOR लज्जि, STU लज्ज. — P
हरियाहलहो, N लज्जि लज्जि; O ल-
ज्जिहलहो, and adds in the margin
लज्जो; STU लज्जो.

22¹ T रोसणिअं. — N कणअं लज्जंलं.

ताइं सुवखकुसुमेहि विलोअणाइं

अच्चेमि जेहि हरिणच्छि तुमं सि दिट्ठा ॥ २१ ॥

विदुषः । गम्भघरवासेण सेअसलिलसित्तगत्ता संवुत्ता तत्थभोदी क-
प्पूरमञ्जरी' । ता सिअअञ्चलेण वीजइस्सं दाव' । तथा कुवं' । हा हा
कथं वरिल्लपवणेण णिवाविदो पदीवो' । विचिन्त्य स्वगतम्' । भोदु ली-
लोज्जाणं जेव गच्छम्ह' । प्रकाशम्' । भो अन्धआरणच्चिदं वट्टदि' । ता
णिक्कमम्ह सुरङ्गामुहेण ज्जेव पमदुज्जाणं दाव' ।

सर्वे निष्कामाः नाटयन्ति¹⁰

राजा । कर्पूरमञ्जरीं करे यद्योत्या¹¹ ।

22² PWR 'जेहि', T 'असमेहि', U 'सुअण'
— PU सुलोअणाइं, T हलोअणाइं.

22⁴ P अचमि, W अच्चेमि, N अच्चेम, T अ-
चमि. — P अहिं, WOR जेहि. —
N वट्टियिक्क. — P तुमं पदिट्ठा, OR
तुमं.

22¹ FWNOR गम्भघर', T 'घर'. — S 'वा-
सेणे ज्ज, U 'वासेणे ज्ज. — P वट्ठिक्क-
विट्ठ'. — STU 'वित्तसत्तगत्ता. — P
WNOR संवुत्ता, T संवत्ता. — PN त-
त्थभोदी, W ततो ओदि, SU तत्तवोदि.
T ततो होदि — W कप्पूरमञ्जरी, SU
'जरी.

22¹ WSTU omit ता; OR ता क्वं — P
OR सिव', WN अंचलेण. — PN वि-
जिस्सं, W वरिल्लसं, SU वीजिस्सं, T
'विज्जइस्सं

22¹ S हा once. — W कथं, STU कहं —
P वरिल्लपवणेण, W वरिल्लपवणेण, OR
वरिल्लपवणेण, STU वरिल्लपवणेण

ह — P विज्जादी, WN विज्जादी,
OR विज्जाविनी, ST विज्जाविनी, U
विज्जाविनी — N पदीवो, R पदीवो,
S पदीवो, T पदीवो, U पदीवो.

22² OR omit. — ST omit भोदु; U
होदु. — W 'सुअणाइं, SU 'सुअणाइं.
— P जेव, WN जेव, STU omit.
— P गच्छामो, N गच्छेण, STU गच्छि-
णामो, U adds दाव.

22³ N omits नी; U नी नी. — P अंधारं
णिच्छिदं, W अंधारणणिच्छिदं, N अंधार-
णं वट्टिदं, STU अंधारणं निदं तिदुषणं
(U सुवखं). — OR पट्टदि, STU वट्टह.

22³ P निष्कामं, S 'मिदं, T 'मिदु. —
PT सुगं, OR सुगं — P जेव
NO जेव, R जेव, STU 'सुहेणे ज्ज
— OR omit दाव; ST पविस्सम्ह.

22¹⁰ N निष्कामं नाटयंतः, TU तदे (T तह)
ति नि (U पविस्सं निष्कामं).

22¹¹ STU नायिकां हस्ते — PNOB दावा.

मञ्ज हत्थठिअपाणिपल्लवा ईस संचरणचञ्चुरा हव ।

जं चिराअ कलहंसमण्डली होउ केलिगमणम्मि दूहवा ॥ २३ ॥

स्यममुकममिनीय¹ ।

जे रावस्स तिमिसस्स कण्ठआ जे कलच्चकुमुमस्स केसरा ।

अज्ज तुण्ण करफंससक्खिणो ते हवन्नु मह अङ्गसङ्गिणो ॥ २४ ॥

नेपथ्ये¹

वैतालिकः । सुहृदिबन्धुणो भोदु देवस्स चन्दुज्जोदो¹ ।

भूगोले तिमिराणुबन्धमलिणे भूमीघरे व द्विए

संजाआ रावभुज्जपिञ्जरमुही जोणहाइ पुष्पा दिसा ।

मुच्चन्तो मुउउन्दकेसरसिहासोहाणुकारे को

चन्दो एककलाकमेण अ गओ संपुष्पविषसणं ॥ २५ ॥

अवि अ¹ ।

23^a P 'नियद', WORSTU 'ठिद', N हत्थ-
दठिद. — Mas ईसि (P ईस) — N
इच्छरयपल्लवा, O 'वधुरा, R 'वधुरा. —
P हव, WNO भव. — STU होहि
(T होह, U होदि) ईसि कलकंठिसचरा

23^b OR तं, T जं अचिराअ — PWOR
भोदु, N omits, STU होह. — N तु-
भभा, OR दहगा, SU तुभभा, T
हुभभा

23^c P परस्परं स्यमं, T सुकस्यममि.

24^a PO निउसस्स, W सउसस्स, N तिउसस्स,
R ठिउसस्स, T फणिसस्स — PNS
कठंव, W कपव — P 'मुकुलस्स, W
'कुसमस्स, OR 'मउलस्स

24^b NOR 'फंससंगिणो, S 'पव — N उ-
अति, STU भवंतु — P सुह अगणि-
जादा, WO राणु शिक्खिआ पुवं (O पुअ),
O in the margin मह देहसंगजा, R
महोदुसगजा, TU मम अंग.

24^a P वी पठति, T वैतालिकघोरेका, U omits
के — W मुहणुवं, U मुभ. — OR
STU होउ — P चतुल्लोउ, WNSTU
चंदुज्जोदो.

25^a PO 'हरे, W 'हर, N 'धरे, R 'धरे, U
'चरा. — NOU क. — PWNSTU
द्विदे, O द्विदे but in the margin द्विदे.

25^b P अ जादा, WNORTU सजादा, S 'या.
— N जोह्माअ, STU 'ह

25^c P मुच्चन्तो, W मुच्चतो, ST मुचदो. — P
मुचकुंद, WORS मुचुमुद, N मुचुउंद,
T मुचुअद — W 'केसरि. — OR
'सिरोसोहा, S 'सिहारेहाणुरा, TU 'सि-
हारेहाणुकारे

25^d POR पेकव, N पेक instead of यक.
— NOR 'कलकमेण, STU 'कलकमेण
— OR क. — Mas गदो. — N
संपुष्प.

25^e N omits.

अकुङ्कुममचन्दणं दसदिसावहूमण्डणं
अकङ्कणमकुण्डलं भुवणमण्डलीभूषणं ।

असोसणममोहणं मअलञ्छणस्साउहं

मिअङ्ककिरणवली गहअलम्भि पुञ्जिज्जइ ॥ २६ ॥

विदूषकः । भो कञ्चणचण्डेण वसिदा चन्दुज्जोदलच्छी' । ता संपदं मा-
णिकुचण्डस्सावसरो' ।

नेपथ्ये

द्वितीयो वन्दो ।

इज्झन्तागुरुधूववट्टिवलआ दिज्जन्तादीवुज्जला

लब्धिज्जन्ताविचिह्नमोक्षिअलआ मुच्चन्तापारावआ ।

सज्जिज्जन्तामणोज्जकोलसअणा जम्पन्तादूर्ईसआ

सेज्जुच्छङ्गवलन्तामाणिणिजणा बट्टन्ति लीलाघरा ॥ २७ ॥

अवि अ' ।

26^a OR place 26^a after 26^b. — TU

अकुङ्कुममचन्दणं — N उहदिहावधूमंडले.
— W 'कङ्कु'.

26^b T अकुङ्कुममचुंडले — P मकण, N तुम-
ण, OR मुमण, STU घरणि. — OR
'मंडलीमंडल'.

26^c N अलोवणमपोहणं. — T 'लंछणसाउहं

26^d P नहणलेमि, T उहणरणि. — P पुंज-
खय, W पुंजिज्जदि

26^e U omits विदु'. — W सहा instead
of मो, STU omit. — P कणचण्डेण,
O 'चण्डेण वणिजा — P पठमोव्यचंडु'.
— Mss 'चलोम'. — W 'कलो

26^f P ता, SU omit ता. — P सपदि, S
संपह, U संपदि.

26^g OR 'नेपथ्याहं'.

27^a ORSTU omit वन्दो. — P adds वड-
ति — N उज्जता, O उज्जता, R
उज्जता, S उज्जतागह, T उज्जतागह,
U उज्जतागह. — PN 'धूम', R 'धूम',
TU 'धूम'. — S 'वट्टि'. — N 'वहला'.
— P दिज्जन्ता, N दूर्ईसता. — NORT
'दूर्ईसता'.

27^b OR चोदज्जन्ता. — U 'विहता'. — P
WNOB 'सदा — N मुच्चन्ता, ORSU
मुच्चन्ता, T मुच्चन्ता. — R 'पादावण'.

27^c T आसज्जन्ता. — O 'मणुख', R 'मणु-
खण'. — NSTU जप्यन्ता, W संपत्तु'.

27^d P सज्जोत्संग, N सज्जोत्संगवन्ता, TU
सेज्जोत्संग. — P मिज्जाज्जहा, WOB
सेज्जाज्जहा, N सेज्जाज्जहा, T 'पट'.

देना कप्पूरपूरचुरणमिव दिसासुन्दरीणं मुहेसुं
लणहं जोणहं किरन्ता भुवणजणमणायणन्दणं चन्दणं व ।
जुखं कन्दप्पकन्दं णिहुवणकलणकन्दलिल्लं कुणन्ता
जाआ एणङ्कपाआ सरअजलहरुम्मुक्कधाराणुकारा ॥ २८ ॥

विदुषकः ।

गिरिसुत्तंसो णहसरहंसो ।
णिहुवणकन्दो वट्टइ चन्दो ॥ २९ ॥

सुराज्ञिका ।

ससहरइअमरट्टो माणिणिमाणघरट्टो ।
णवचम्पअकोअणो मअणो जअइ पअणो ॥ ३० ॥

कपूरमन्त्रो प्रति^१ । पिससहि तए किदं चन्दवखणं महाराअस्स पुरदो
पडिस्सं^१ ।

कपूरमन्त्रो मन्त्रते^१ । सुराज्ञिका पठति^१ ।

29^a PS वंता. — T 'दूर'. — PO 'सुंदराय'
— PST मुहेसु

28^b TU खियहं — WN किरंतो — WN
OR भुजय' — R 'मणायं', S 'मणो-
यंदयं' — P omits चंदयं; T चंदय —
PO वा, WN च, T छ.

28^c PSTU जिहं — N कंदप्पसून, SU कं-
दप्पदणं, T कदप्प — PWOR तिहु-
अण', N णिहुअण' — S 'कदवन्तं'
— P अण्यता, W कुयंतो, S कुयंटा

28^d FWNT जाटा. — P पाटा सरइ जवह-
रम्मुक्कधाराणुकारो, W 'हरोमुक्क', N 'धा-
राणुभारा, O सरल', STU सरभ (S ग-
अण') पिसहरुम्मुक्कणिमोअचंगा

29^a P दिमुअहुतंसो, W दिहअण्यंसो, N दि-
हंअहुतंसो, O दिहअण्यंतसा, B दिह-
हुतंसो. — U बट्टइसर.

29^b PK णिहुअण', WB तिहुअण'. — N
यसरइ, O यवमहुद्द, B यमवहु, T च-
वट्टइ.

30^a P उडिहरयअरदो, W उडिहरयअं, N
ससहरयअमरट्टो, S 'रइअमरट्टो. — W
माणिणि', U माणणि'

30^b PNO 'कोदंडो. — T अमणो. — NOB
पचंडो.

30^c NORSU तए. — PWN बट्ट, OR कअं,
SU किहं — P चंदवन्तवखणं, O
खयकन्तवखणं, TU place चन्त् after
पुरदो — PO महाराअपुरदो, W तं म-
हा पुरद, S पुरभो — RSU पडिस्सं,
T पडिस्सं.

30^d STU जाटिका. — P 'अधोमुक्को तिपट्ति
instead of सवट्टो.

मण्डले ससहरस्स गोरए दन्तपञ्जरविलासचोरए ।

भाइ लञ्छणमओ फुरन्तओ केलिकोइलतुलं धरन्तओ ॥ ३१ ॥

रत्न । अहो कप्पूरमञ्जरीए अहिणववात्थुदंसणं उत्तिविचिच्चत्तणं रम-
णीओ सहो रसणीसन्दो अ' । तां प्रति' ।

मा कहं पि वअणेण विभमो होहिइ त्ति तुह यूणमिन्दुणा ।

लञ्छणच्छलमसीविसेसओ पेच्च विच्चवलए णिए कओ ॥ ३२ ॥

अवि अ' ।

परुइरं जइ वि रज्जए मुहं कोमलङ्गि खडिआरसेण दे ।

दिज्जए उण कवोलकज्जलं ता लहेज्ज ससिणो विडच्चणं ॥ ३३ ॥

चन्दमुहिण्य' ।

मुक्कसक्क हरिणक्क किं तुमं मुन्दरीपरिसरेण हिराडसे ।

31^a P गोर — N दंतितदंतणहणेभओरण, T दंतपंचर. — P चोरव.

31^b P ठाहि. WOR भाहि, T भा. — P क-
त्तयमत्त, W मत्त, N मिक्क, OT मि-
ओ, R चिओ, S मुओ. — P करित्त,
W कुरित्त, N कुरित्तओ. — P तुला,
N तुदं, STU तत्तु

31^c N omits भओ — WOR अहिणववात्थ',
N अहिणववात्थदंसणमयोओ सहो, S भ-
मि — N विचित्तता, O विचित्त, R
विचित्तदा, S विदत्त, T विजातत्तयं, U
adds द. — STU omit रसणीओ —
WSU omit सहो. — PNT विस्संदो

31^d N omits.

32^a PWN भाहि — STU वि. — W वि-
अत्त. — PW होहत्त, NT होह, ORS
होह, U होहु — P ति, N त्त्त, OSTU
इति, R इति.

32^b STU लञ्छणमओ. — N मुओ. — P
एत्थे, T वेत्थ — NOR विचपलए —
P मिओ. — PWNOR कदो, S कि-
ओ, T कित्तो.

32^c WNS किं च

33^a PWOR वेहुंरि, N पंदरेण, SU पंदरं.
— N जहि. — PWNOR omit वि
— N रज्जये, S रज्जए, T रज्जय —
P कोमलंग — N केहिआ, S चहिआ,
T यहिआ, U यहिआ. — POR ते,
T दो

33^b PW पुख. — P कत्त', NS कओत्त'.
— POR कहिज्ज, W कहिज्ज, N क-
हेहु — P चिचियो — W वेहं

33^c STU चत्त प्रति.

34^a T मुक्कसक्क — W तुवं, OR तुमं. —
WU हिडडि, N हिडडि चा.

गोरगण्डपरिपरगुरत्तयं पेच्छ दिखमिमिणा मुहेण दे ॥ ३४ ॥

नेपथ्ये महाकलकलः¹ । सर्वे आकर्णितकेन²

राखा । किं उण एसो कोलाहलो³ ।

कथुरमन्त्रो⁴ । सवाध्वसव⁵ । पिअसहि एदं अवगमिअ आअच्छ⁶ ।

कुरङ्गिका निष्क्रम्य प्रविशति⁷ ।

विदूषकः । एदं जेव पिअवअस्सं वञ्चनागदं अवगमिअ आअच्छदि देवी⁸ ।

कुरङ्गिका । ता कुञ्जवामणकिरादवस्तिधरसोविदज्ञाणं एसो हल-बोलो⁹ ।

कथुरमन्त्रो¹⁰ । ता मं पेसेदु महाराओ जेण अहं इमिणा सुरङ्गामुहेण

34¹ W तुम्ह बिंभपरिपु, U गोरगण्ड. —
NU दिखममुणा, T दिखममिणा. —
WORU ते

34² POB महाकलकल, WS कलकल.

34³ NSTU आकर्णयति

34⁴ PWN पुण — PWNOR एव — W
महाकोलाहलो

34⁵ PWNSTU 'ध्वस', STU add तिष्ठति.

34⁶ SU omit — T सहि एव अवगमिअ.
— PW आगच्छ

34⁷ WSU omit. — P कुरङ्गिका । जं पिय-
सही याणवेदि । इति निःक्रम्य पुनः प्रवि-
श्य च. T कुर' तथा करोति प्रविश्य पुन-
रागत्य वदति

34⁸ PNT omit विदूषकः — P सा भवे
अवगमिअसं भगवा कथिस्सं । देवीए पि-
यसतोए पियवयस्सस वञ्चण कदमवण्डमण,
W देवीए पियवयस्सस वञ्चणा कदमवण,
N देवीए पियवयस्ससकिदं वञ्चणमवण-
मिदं । कुरङ्गिका । भद्रमस्स वञ्चणं किदं

तस एव संगमं कारिअ आभउदि देवी,
O देवीए पिअवहसेण वञ्चणा कदे ति अ-
वगमिअं, R देवीए पिअवहसेण वञ्चणा
कदे ति अवगमिअं कुरं पिअसहि भदार-
अस्स वञ्चणं कदुअ तस एव संगमं जा-
यिअ आउदि देवी, S पिअसहि यदं
एव पियवयस्ससं जं आभउद अवग-
मिअं देवी, T पिअसहि यदं एव पिअव-
अस्स वञ्चणमणं भव' आ' देवी, U पि-
असहि यदं जेव पिअ वञ्चणमणं भव'
आ' देवी

34⁹ P कथयति कुरङ्गिका कथेदि कथयति कुर-
ङ्गिका कथेदि कथयति, NR omit कुर-
ङ्गिका see above, T विदू. — POU
omit ता; NR तेष — N omits
कुञ्ज — PWNUT 'किरात', OR
'किरात'. — P 'वेरिअ', NSU 'वेरि-
अवर', T 'वेरिअर' — P 'होवेद',
NOR 'होविद', T omits 'होविद-
ज्ञाणं' — PWNORS एव, T हो. —
NOR हलहलो, T कोलाहलो.

ज्जेव पविसिअ रक्खाधरं गच्छामि जाव देवी महाराएण सह संगमं ए जाणादि⁹ ।

इति निष्क्रान्ताः सर्वे¹⁰ ।

सुतोयं जवनिकान्तरम्¹¹ ।

34⁹ STU omit कर्पु. — PORT पेसदु, N पोसदु, S पेसद. — STU चे कपूरमं-जरि महाराओ. — P जेणाहमिमिया, W जेण ज्जेव इहमदा धि ए जाणा-मामि omits अहं इमिया. — N omits अहं; STU अहं धि — OR सुरमिआ-हुवारेण, TU मुहेये — P येव, WS omit; NE जेव, O ज्जेव, TU एव — N पोवविअ. — PW रक्खाधरं, N र-

क्खाधरं, O रक्खाधरं, R र्काधर, T रक्खा-धरं. — N जात, OR जह, SU जेण, T तेण — U omits देवी and सह, ST महाराएण संगमं देवी — N omits ए — W जाणादि, S आणाह, T आ-णादि. — W adds राजा । एव कुणम्म

34¹⁰ PN इति परिक्लम्य निष्क्रान्ताः सर्वे

34¹¹ U इति सुतोयं — PWSTU यवनिकान्तरं

ततः प्रविशति राज्ञा विदुषाञ्च

राजा । अहो^१

गाढअरुहो गिम्हो पवलो मअणो कहं णु सोढवो ।

सा उण सारङ्गन्धी एक्कघरे वि दुलहा विहिणा ॥ १ ॥

जदो^१

इह कुसुमसरेक्कगोअराणं इदमुहअं पि हु दूतहं ति मय ।

जरदरइकरालिओ अ कालो सह अ जणेण पियेण विप्पलम्भो ॥ २ ॥

विदुषः । एक्के मम्मधवाहिणिज्जा अस्से तावसोसणिज्जा^१ । अम्हा-

0^२ KS omit राज्ञा.

1^१ PWNOR गाढअरुहो. — W अरुह गिम्हो, N गिम्हापवलो. T omits गिम्हो. — P

पवलो, W अहो पवलो, N पवलो, T

पवलो. — POR पवलो, W मलपव-

लो, N omits. — P त कहं, W ता

कहं, NOR ता कहं. — P omits हु

— PWNOR उद्विष्टवो.

1^२ PWNOR omit. — SU omit वि. —

SU दुलहा, T दुलहा.

1^३ S omits.

2^२ PSTU omit इह. — S 'सत्तरङ्गगामरा-

जं. — PW इदमुमहं, N इदमुमहं,

O इदम तहा and in the margin as

BU इदमुमहं, S इदमिह, T इदमुमहं

— ORTU वि, S कं वि — O अ

corrected to हु, SIU omit हु. —

W इदहं, N-इदहं, SU इदहं. —

T मलो.

2^३ P उहं, NE उहं, T उहं. — PW

NOR 'रवि. — PWOE 'करविदो,

N 'करविदो. — U omits अ. — N

अनो. — PWN इदम, OR तह अ,

T सहज. — SU विमलोमो, T वि-

लोमो

2^४ N उहं, OR उहं दाव, SIU नो ग्हे: T

adds अ. U adds अ. — PW उ-

अहं. NOR अम्हं. ST अम्हं, U

अम्हं. — PW 'वहणिज्जा, N 'वा-

हणिज्जा O 'तवणिज्जा, R and O in

the margin 'वहणिज्जा, T वाहणिज्जा

वि अ वि उव इहाय and omits the

रितो उण जणो ण कामस्स बाहणिज्जो ण तावस्स सोस-
णिज्जो'।

नेपथ्ये'

मुक्तः । ता किं शु क्खु दे मूलुप्पाडिदचूलिअं सीसं करिस्सं'।

राजा । विहस्य' । वअस्स लीलावणसच्छन्दचारिणा केलिसुएण किं
भण्णिदं'।

विद्वद्भ्यः । उक्तोऽयम्' । आ दासीएपुत्त भुत्थल्लजोग्गो सि'।

नेपथ्ये' ।

सब्रं तुम्हासिाहिंतो संभावीअदि जइ मे ण होन्ति पक्खाव-
लीओ" ।

राजा । कथं उड्डीणो विअ" । विद्वद्भ्यः वति" ।

rest. — N अणो, U omits अण्णे ता'.

-- N 'सोसणिज्जो, S तावसो'.

2¹ T omits. — P जणमसो — N काम-
बाहणिज्जो omits the rest. — P उ-
ण्हिज्जा, WO वण्हिज्जो, R उण्हि-
ज्जो. — OR तावसोसणिज्जो — SU
add किं उण्णं कुहाय

2² SU omit मुक्तः. — W किं न, S किं न
— PWNTU कु, O क्ख, R क्खु, S
हू. — N omits दे, STU हदं — P
'वुत्तिदं, W समुलुप्पाडिअं, N मूलुप्पा-
डिअवुत्तिअविअलं, OR 'वुत्तिअविअलं,
RT 'प्याडिअं, S मूलुप्पाडिअं, U
'प्याडिअपुत्ताअं. — P विहरिअं हिदं, N
खोसअं, SU ते हिदं, T दे हिदिअं — P
संपअं, WOR करइअं, N करिअं विल-
सवदिअं.

2³ SU omit वअस्स — N 'सबं स', U

'वअस्स'. — P केतोसपउतेण, W के-
तो, TU 'उउदेण. — WT भण्णिअं.

2⁴ W omits.

2⁵ POST भा. — OR 'उत्त. — P मूळि-
खपलोणे, W मुत्तयकरणलुण्णो, N मुत्ति-
लोणो, R मुत्तुल्ल', STU आलिअमअ-
खलोणो.

2⁶ N मुक्त उक्त्वं — P 'सेहिंतो, N तुम्हादि-
हिंतो, S तुम्हादि, T तमाहिंतो, U तु-
म्हाहिंतो — PNTU संभाविअदि (TU
'उज्ज'), S संभावोअदि — PWOR अ-
दि. — OR अह. — W ण मे. —
P होत्तिअ, W हुंतोअ — STU पक्खा-
वालीओ, U पक्खावालीओ.

2⁷ N राजावलोक्य, SU रा । विलोक्य. —
WORSTU कथं — P क्ख, W omits;
O विअह, R विअदि.

गिप्ता तल्लिणवित्थरा तह दिणस्स वड्डत्तणं
 ससी लहइ खरडणं तह अखरडविच्चो र्हं ।
 गिदाहदिअहेसु विप्फुरइ जस्स एस क्कमो
 कहं ए स विही तओ खुरसिहाहि खरिडज्जइ ॥ ३ ॥
 किं च गिण्णं सलाहगिण्णो जइ सुहअसंगमो भोदि' । जदो'
 मन्ध्रएहे सिरिखरडपङ्ककलणा आ संझमोत्तंसुअं
 लीलामज्जणमा पओससमअं साअं सुरा सीअला ।
 गिण्हे पच्छिमजामिणीगिण्हुवणं जं किं पि पञ्चेसुणो
 एए पञ्च सिलीमुहा विजइणो सेसा सरा जज्जरा ॥ ४ ॥
 विदुण्णः । मा एवं भण' ।

परदुच्छविच्छुरिअणाअलआदलाणं

8^a N गिप्ता तह य वित्थरा तह दिण्हेसु दोह-
 तणं — WOR दिण्हेसु. — P बहुतणं
 and बहुतणं OR बहुतणं, S पुहुतणं, T
 चद, U हुहु.

3^b P लहरि, NOR लहरि. — P देवी in-
 stead of र्हं.

8^c TU गिदाह. — P 'दियाह्नु W 'दिम-
 सेसु, N 'दिमसेसु, ORT 'दिवसेसु. —
 P विप्फुरइ, W विप्फुरइ, N 'रिदि, OR
 'रिदि — STU जस्स यक्कमो, P रह
 क्कमो

3^d WN कहं. — W उ य — PWNO
 तदो, R तदो — STU कहं य विह-
 नेसुणो — PNO 'हि. W 'सिंहाहि, R
 'सिंहिंहं, SU 'धएहि T 'धएर. — W
 'ज्जदु, N 'वेहज्जदि OR 'ज्जद.

3^e N किं चा, R किं चा — STU गिण्ण
 — PWN सेवगिण्णो, STU सहगिण्णो

गिप्ता — P जहि, WNOR जहि. T
 जह क. — W सुहसंगमो, N सुहमज-
 गसंगमो STU पिमज्जणसमाभमो — P
 WN होदि, S भविस्सइ, T इविस्सदि,
 U भविस्सदि.

4^a P मन्ध्रए, NRSTU मन्ध्रए, O मज्जये.
 — S सिरिक्कंठ. — O 'मुत्तंसुअं, N
 'मोत्तंसअं

4^b P 'मज्जणयं पठसहमये, W पठस्स, OR
 पठोस, U 'मन्ध्रणामयमोस, STU 'ह-
 मज्ज. — WS होतम.

4^c N जोण्हे T गिने — PN 'गिण्णमयं. —
 P omits पि; N च, ST वि

4^d P रदं, W रदो, NORSTU रदो.

4^e NORSTU रदं

5^a P पंहुयविदिनाय, W पंहुयवि, SU
 'ज्जद. — WNORSTU 'हुदि. —
 Mss. 'ज्जद. — S 'एदाणं

साहारतेल्लरसपेसलपोप्पलाणं ।

कप्पूरपंसुपरिवासिअचन्दणाणं

भहं णिदाहदिअहारणं वअस्स होउ ॥ ५ ॥

राजा । एदं उण एत्थ रमणिज्जं ।

सपञ्चमतारङ्गिणो सवणसीअला वेणुणो

समं सिसिरवारिणा वअणसीअला वारुणी ।

सचन्दणधणत्थणी फरिससीअला कामिणी

णिदाहदिअहोसहं सअलसीअलं कस्स वि ॥ ६ ॥

अवि अ ।

लीलुत्तसे मिसीसं सिहिणपरिसरे सिन्दुवारण हारो

अङ्गे ओल्लं वरिल्लं रमणपणइणी मेहला उप्पलेहिं ।

दोसुं दोकन्दलीसुं णवविसवलआ कामवेज्जोवणिज्जो

तावातङ्केअतन्तं महुसमअगमे एस वेसो ऽ बलाणं ॥ ७ ॥

5^a W उहार, N हाहेर, OR साहोदकिस्स, STU साहाविओ — WNOE “परिपेसल, S “रसपेसल” — PE “पोफ-
लाणं, W “पुफलाणं, N “पोफलाण, O “कीप्पुलाणं.

5^c OR “कव”, T “पूर”. — PWNOR “वा-
सितं”, T “वा:सिजा”. — S “सुखजाणं”.
T “प्योत्थमाय”, U “कवणकणं

5^d PN “दिमसाय”, W “दिवसाय. ORSTU
“हाय — PNOR मोदु, STU होदु

5ⁱ O omits राजा — WS इदं, OR उच्च
— PWNOR पुण — P अत्थ, W
पिण्ड — N रमणाज्जं

6^a N मणंअम — W वेणुवी, N वेणुणा

6^b N “वारिणो

6^c OR “वणत्थली, STU “रसत्थली. — PNR
सभयसीभला, W सायल”, O सभय-
corrected to फरिह — T “सीदाला

6^d P “दियस्सोसहं, W “दिवसो”, NU “दिम-
लो”, T “दिहसो” — FW मण ण हो-
यल्ले, T सभासलीभल्लं

7^a P लोलुत्तलो, W लोलो”, OR लोलुत्तं —
N सरिहं त्यण”, ST सिहण”, U सिहट्ट-
— N लिधुवारण

7^b T लहणपणइणी मेहला

7^c P “कुदलोत्तुं, TU “कंदलेत्तुं — P मववि-
मववया — “P कामणिज्जो मणिज्जो,
W “विज्जो मणुज्जो, N “वेइज्जो मणुइज्जो,
O “वेइज्जो मणोया”, R “वेक्को मणोयो

7^d P तावतकंअममाय, W तावातकिज्जंतं, N

विदुषः । अहं उण भणामि' ।

मन्त्रगृहलगृहघणचन्द्रणपङ्किलाणं
साअं णिसेविअणिरन्तरमज्जणाणं ।
सामासु बीअणअवारिकण्णक्खिआणं
दासत्तणं कुणइ पञ्चसरो वहूणं ॥ ८ ॥

राजा । स्मरणमभिनोय' ।

पच्चङ्गं खवरुवभङ्गिघडणारम्मे जणे संगमो
जाणं ताणं खणं वं रत्तिदिअहा गच्छन्ति दीहा अवि ।
जाणं ते अ मणं पि देस्सि ण रइं चित्तस्स संताविस्सो
ताणं जन्ति मणोरहेज्जणया मासोवमा ब्रासरा ॥ ९ ॥

भावो निन्देक्षितन्तो, OR तादातंककजमा-
णं, S तादुर्भेक्षन्ते, TU तादुत्तभेक्षन्तो (T
तादन्तं). — WE 'गदे, O 'हमय गदे-
— N बलणं

7¹ PW पुण, S omits.

8¹ W मन्त्रगृहलपह, OR मन्त्रगृहय गृहलपह-
ण, ST मन्त्रगृहदिखणवचंदण, U मन्त्र-
गृहदिखणवचंदण. — TU 'होमलाणं

8² P भिसेविद, W णिसेविद, NOE णिसे-
विद, STU सामयहसेविद (S 'सेविम').
— TU 'णिरदरे

8³ N इहोसि, STU खोवाधु. — N खोम-
वा, STU खोमयिम. — PWNORU
'कणुविजदाणं, S 'कणोस्तिदाणं, T 'क-
णुविजदाणं

8⁴ PW कुणइ, N वडदि, R कुणइ — W
वडूणं, NO वनाणं, R वलाणं

9¹ P पच्चपजो, W पंचणं, OT पच्चणं, R प-
चणं. — NOE 'पज, STU 'पुद. —

S 'मंग. — T दिव्ये — WOR इंगमं,
O in the margin इंगमो.

9² WOR वंजताय मणमि होति रहता के
खाम इन्तोहना (W 'हतो); O in the
margin as our text. — PNSTU
ताय. — PO खय व ज्जति, N कज्ज
अवेत्ति, TU खये ज्ज. — O दमज्ज. — P
अवेत्ति, N वदंति, O वहुंति.

9³ P जायं बी य खले दि, WOR ते विहं व
खले (W खणणं omits व) दि, NSTU
जायं ते (SU बी) व अयंमि, O in the
margin णिखं वाण खले पि. — ST दंति.
— P रि, T omits ख. — PW रइं,
T रइ. — SU रित ख, T रित व —
P ते ताविस्सो, WOR संताविस्सो, STU
सताविस्सो.

9⁴ P जति, N ज्जति, T द्विस्ति, U ठीत —
P मणोरहेज, WOR जममि दोहणमा.
— NT मणोयमा. — S वडउ.

विद्वयक प्रति'। अत्थि तग्गदा का वि वत्ता'।

विद्वयकः । अत्थि'। सुणादु पिअवअस्सो'। कधेमि सुहासिदं दे'। जा सा कप्पूरमञ्जरीए रक्खाभवणे सुरङ्गा दिखा सा देवीए दिट्ठा'। तदो तं सुरङ्गादुवारं देवीए पिहुलसिलासंचएण 'णीरन्धं कदुअ णिवद्धं'। अणङ्गसेणा कामसेणा कलिङ्गसेणा वसन्तसेणा विब्भमसेण त्ति पञ्च चामरधारिणीओ सेणन्तणामहेआओ सहेण फरक्किदफअकर-
वालहत्याओ कारामन्दिरस्स रक्खाणिमिच्चं पुड्ढदिसाए णिउत्ताओ'।
अणङ्गलेहा चन्दणलेहा चित्तलेहा मिअङ्गलेहा विब्भमलेह

9¹ P राक्का विद्वु, S omits

9² PW अत्थि अ अत्थि, N वजस्स अत्थि,
STU किं अत्थि after वत्ता — N त-
गा, OR तत्तग्गदा

9⁴ P सुखेदु, W सुणदु. — STU वजस्सो

9⁵ PWSTU कधेमि — P सुहासिदं, W क-
खमुहासिदं — P त, W ते, STU
omit दे add राक्का । कधेहि २ । (T
omits २) विद्वु ।

9⁶ P कं सा, W omits सा, N जदो प्पहुदि
OR जदो प्पहुदि सा — PNOR मज्ज-
री — P रक्खामल्लण, N मवणादो
— P सुणादुवारं, N सुरंगदुवारं. O सु-
ङ्गा, R ङ्गा, T सुरंगदुवारं — PN
omit दिखा, T गदा — PNOR omit
सा — POR omit देवीए — P विद्वु-
OR omit — WT add राक्का । तदो
तदो । विद्वयक

9⁷ P translation only — N तदो प्पहुदि,
OR तदो मारुदिअ, SU तदो अ —
WT omit तं — OR सुङ्गा — W
N दुग्गदं, STU कुग्गदं omit देवीए —

N खल्लसिला*, STU पिगलसिला*. —
T गोरंघे — W कदुदय, S करिअ —
W णिवद्ध. NE पिड्ढं, O omits;
STU णिवद्धिअ — P देव्या प्पुण्ड-
सासंचयेण अर्धापरं गोरंघं क्खवा.

9⁸ W अखं च before अणङ्ग — WOR क-
लिंगसेणा कामसेणा, N कलंगसेणा वज्जत-
विब्भमसेणा चिन्तसेणा यामपेमाओ omits
कामसेणा and त्ति पंच, ST विब्भमसेणे
त्ति पंच — PN omit सेणन्त*, WOR
रेण त्ति याम्, W 'धेया, OR 'हेमा.
— P omits सहेण-हत्थाओ — NOR
omit सहेण, S सहेण वि — W फर-
क्किदफरया करवालहत्थाओ सहचारणोड, N
फारकंपिदकरवालधारिणीओ, OR फर-
क्किदफरकरवालहत्थाओ (O कर*). S
परप्परं किं पि कलवालहत्थाओ तलमाओ,
T परप्परं कंपिदकरवालहत्थाओ सत्तमा-
ओ. U परप्परं कंपिदक वालहत्थाओ सफ-
साओ — N कारमंदिरक्खा*, SU
कारामंदिरक्खा*, T कंदिरक्खा* —
P 'देसाए, N 'दिसाओ, T 'दिसा —
S गिबुत्ताओ T गिउत्ता

त्ति लेहन्तणामहेआओ पञ्च सेरन्धीओ पुह्निदसिलीमुहधणुहत्था-
ओ दक्खिणदिसाए णिवेसिदाओ' ।

कुन्दमाला कञ्चणमाला वज्रलमाला मङ्गलमाला माणिक्य-
माल त्ति मालन्तणामहेआओ कलिदकुन्तहत्थाओ तञ्जोलकरङ्कवा-
हिणीओ पञ्चिमदिसाए ठाविदाओ" ।

अणङ्गकेली बङ्करकेली सुन्दरकेली राअकेली कन्दप्पकेलि
त्ति केलीअन्तणामहेआओ फलअखग्गधारिणीओ मञ्जणपाली-
ओ उत्तरदिसाए आढत्ताओ" ।

9⁹ P ता भयणं. — OR चित्तलेहा चंदलेहा, STU चंदणलेहा (U चंदलेहा) मिअकलेहा इंदुलेहा, W मियणं. — SU "लेहे ति — PWORS omit लेहन्ता", N ग्रामधेभाओ T ग्रामधेभाओ — U omits पञ्च — P पुलिदसिलिमुहधणुहत्थेया निवडणिवद्धतो-
याएदुद्धरथाणुक्कमस्सण सम सरधोसत्थेया, W पुजितसिलीमुहधणुहत्था निविडमनछसेर-
धोसत्थेया, N "मित्तोमुहहत्थाओ, OR "ध-
णुहत्थेया णिवित्थ(R "दु", सेरधोसत्थेया सह
(R omits सह), STU "धणुहत्थेयाओ
— P दक्खिणाय दि", N ठविणाय
दि". S ठविणदिणिमय — OR णि-
वेसिभाओ S णाउताओवेसिओ, T णि-
उताओ

9¹⁰ P कुट्टं कचणं वडनं कुवलयं मगलमाने.
W कुट्टं वडं चंदणं मगलं कचणमाल.
N कुट्टं चंदणं कुवलयं कचणं मगलं
माणिक्यमान. OR कुट्टं वडनं चंदणं
कुवलयं माणिक्य (R addē कचणं)
मगलमान, STU कित्ठं कचणं वडनं
(T वडन) माणिक्य रणणमाने (S "ला,
T "न) — PT ति, N ति सत्त —

PW ग्रामधेयाड, N माल ति ग्रामधेभा-
ओ, OR ग्रामधेभाओ, S मालग्रामधेओ
पञ्च, T ग्राम — P उद्ययत्तयकनिदकंदेय
परिससहस्सण परिवेहिदाओ, W तद्द क-
निदकुत्तहत्थाड, N राधणिविदकुत्तहत्था-
णुक्कमहत्थेया, OR कलिदकुन्तहत्थाओ, S
omits; T कथिदकुत्तहत्थाओ, U कथिभ-
कोटडलदुओ — P तञ्जोलकरङ्कवाहिडं,
W तञ्जोलकरङ्क, R तञ्जोलकवाहिणीओ.
S तञ्जोलकरगवाहिणीओ इंदुहत्थाओ दहि-
विट्ठिसाहिककोमडलदुओ, T तदुल, U
तदुल. — PW ठविदाड, N णिवेसि-
दाओ

9¹¹ T अगकोलि ववक्कामराअकि ति — W
OT वङ्कर, N कर्कर, R पुङ्कर, SU व-
ङ्कर — PW सुंदरं रामं कदप्पकेली,
N कंदणं सुंदरं योत्तुयलकेलि, OR रा-
अं सुंदरं कदोदकेलि, S सुंदरं कामं
रामकेलि, U कामं रामकेलि — PW
omit ति — PS omit केली; WN
ग्रामधेभाओ, OR ग्रामधेभाओ, T के-
लिभंत — P केदियक्कडतनाविहरिल्लेय
मिअसहत्थेया समं, W कडपकडयल्लि-

ताणं पि उण उवरि मन्दारवदी तरङ्गवदी कल्लोलवदी मदि-
रावदी केलिवदि सि पञ्च वदीणामहेआओ कणअचित्तदणइहत्थाओ
सुहासिदपाढिआओ अण्णक्खीकिदाओ” ।

राजा । अहो देवीए अन्तेउरस्स दासीसामग्गी” ।

विदूषकः । एसा देवीए सारङ्गिआ णाम सही किं पि दिखवेदुं पे-
सिदा” ।

ततः प्रविशति शार्ङ्गिका”

शार्ङ्गिका । जअदु जअदु भट्टा” । देवी विखवेदि” । अञ्ज वडसावि-
त्तीमहूसवोवअरणाइं केलिविमाणं आरुहिअ देवेण पेक्खिद-
द्वाइं ति” ।

सत्ता विद्युयविदुरिस्साउ, N चासमयमाधा-
रियाओ पापिइइउहत्थेण उरं, OR उह-
अण्णवेत्तयाविज्जुस्सिना, S उण्णजालि-
जभा, T कणअवेत्तधारयाओ, U कणअवे-
त्तदंइहत्थाओ — P मण्णयवासोड, STU
omit; OR मण्णयकरोओ, S पाणिमा
— W केलीउहेय उत्तर. — PS आप-
साओ, W अठसाउ, T उण्णविज्जुकिदाओ,
U उण्णवकीकिदा आरुताओ.

9¹³ U omits — ST अरुं सि, N ताणं सि.
— PO पुण, W मण्णे, R omits; T
उणो — ST उवरि मन्दिरस्स. — P मदि-
रावदी कल्लोलं तरंगं भाणं केलिवदीदि,
W मंदारं कल्लोलं तरंगं मदितां केलि-
वदि, N मदितां केलिं कल्लोलं तरंगं
भाणवदी, OR मंदिरां कल्लोलं भाणं
केलिवदि, S दारं तरंगं कल्लोलं मदितां
केलिवदि — PT सि, N पंच सि. —
WOR omit पंच वदी. N see below.
— P धेयाउ — W कणअचित्तं N
परिहरकुमारोओ कणअ S कणअवेत्तंदो-

लिनकराओ, T omits, see iv. 9¹¹. —
P सुहासीयपडियाउ, W सुहासिभा, NS
सुहासिअपाठि, O सुहासिभ, R सुहा-
स्यअपाठि, T सुहासिअपाठि. — P अह-
क्खीकिदाओ, W अहक्खी, N धंदीणाम-
धेमाओ अण्णक्खी, OR अण्णक्खी, T
अण्णक्खीठाओ — WNOR कदाओ. —
PW add पण धोणाकारोओ, N adds सि.

9¹⁴ PWNOR अहो देवीए सामग्गी अन्तेउरोचिदा

9¹⁴ N ओ वअस्स देवीए यहा, SU यहा सि,
T अहो instead of यहा — W दि-
अपि, T किं सि — P विखवेदुमागडा,
N विखवेदु, OR विखवेदुं किं पि, TU
विखाविदुं — S पेसिमा — P adds
राजा । भाणक्खदु

9¹⁵ STU प्रविशण

9¹⁶ PN omit शार — SU जेदु, T जेदु २.
— WN महाराओ

9¹⁷ PN देव देवी. W भट्टारके देवो. — N
विखावेदी, U वेए

9¹⁸ P भाउभूदभाटावडमावितीमणोसुवे पेक्खेव-

राजा । जं आदिसदि देवी¹⁹ ।

चेटी निष्कान्ता²⁰ । उमी पस्किण्य प्रासादाधरोहणं नाटयतः²¹

ततः प्रविशति चर्चरी²²

विदूषकः ।

मुत्ताहलिस्त्राहरणोच्चआओ लासावसाणे तलिखंसुआओ ।

सिञ्चन्ति अखोखमिमीउ पेच्छ जन्तज्जलेणं मणिवारएहिं ॥ १० ॥

इदो अ' ।

परिभमन्तीउ विचित्रवन्धं इमाउ दोसोलह एच्चणीओ ।

खेलन्ति तालाणुगअप्पआओ तुहङ्गणे दीसइ दयइरासो ॥ ११ ॥

समंससीसा समबाहुहत्था रेहाविसुद्धं अवराउ देन्ति ।

गार्ह, W भाउवाइ महुसउवपरगार्ह, N
काठपदिभये भविअ वटसावित्तिमहुसवीअ-
करगार्ह, OR वटसाइतोमहुसवीअकरगार्ह,
S तडाभमहुसवीअकरगार्ह, T तडाभमहुस-
वीअकरगार्ह, U तडाभमहु — P देवेण
केलीविमाणपासादमारहिअ, N देवेण के-
लिविमाणप्पसादमारहिअ. — W देवेण
देवी पिन्निदव्वणि, N 'दव्व, T 'दव्वं
— P omits ति; W तित्ति, NE ति

9¹⁹ P भादेणे, NS देवी आणयेदि, TU देवी
आदिसदि.

9²¹ NOR omit एरि'. — P कासादरोहणं,
W 'रोहनाटित्तिजेण, NU प्रासादाधरोहण, T
प्रासादाधरोहणं

9²² PORSTU omit — W चर्चरी

10^a N यिट्' भो पेक्ख २ मन्ता' — S 'म-
रणाज्जलाओ, TU 'भरणुज्जलाओ —
OR लास्ता, T लात्ता. — N चलिअं-
सुआओ, STU तरलंसु.

10^b P तिच्चत्ति, W तिचिंत्ति — N अखोख-
निमीअ, O 'मिमीओ, SU 'ममीओ, T

'ममीअ पेक्ख — P लमज्जलेणं, N लं-
ताज', OR 'लेहिं, STU लंतजलं. —
W मणिवारएहिं, N 'वारएहिं, OR 'वा-
रहिं, STU लज्जरहिंएहिं.

10¹ PWSU omit.

11^a P इदो इउठोउ, W 'मतीय, SU 'मतीओ
→ WORSU इमा इदो, N विणिग्गि,
T आमा इदो — P दोसासइ, WOR
खोलह, N दोसोहस, S खोइह, TU खोइस
— P एच्चिणीओ, S खोउईओ

11^b Mss. 'गद'. — PNORU 'पदाओ, S
'पदाओ, T 'पदाओ — S रागणे, TU
रंगणे — POR दोसुनु, WN दोसदि,
S omits — P दंढरेसो, W इइ, N
दंतुरसे, S तहुओ सो, TU तदयो सो.

12^a P समससीसमव्वाहुहत्थ, W 'सामस', N
'सीस. — N 'हत्थ, S सहवाहुवध, U
'वाहुवंधा. — N रेह, S रेखा. —
WOR 'विसुद्धा. — N अवराओ, SU
अवराओ, T अपरा — PS दत्ति, N
होति, T दधंतो

पंतीहिं दोहिं लअतालबन्धं परोप्परं साहिमुहीउ चलिं ॥ १२ ॥
 मोचूण अखा मणिवारआइं जन्नेहि धारासलिलं खिबन्ति ।
 पडन्ति ताओ सहिआणमङ्गे मणोभुवो वारुणबाणचङ्गा ॥ १३ ॥
 इमा मसीकज्जलकालकाआ तिकण्डचावाउ विलासिणीओ ।
 पुलिन्दरूवेण जणस्स हासं समोरपिच्छाहरणा कुणन्ति ॥ १४ ॥
 हाथे महामंसबलीधराओ हुंकारफेक्कारवा रउहा ।
 गिसाअरीणं पडिसीसएहिं अखा मसाणाहिणअं कुणन्ति ॥ १५ ॥
 का वि वाइअकपलहुडुक्का रम्ममहलरवेण मअच्छी ।
 दोल्लआहिं परिवाडिचलाहिं चल्लिकम्मकरणम्मि पअट्टा ॥ १६ ॥

12^b RSU पंतोहि. T पतिहि — P दोहि
 — NSU परप्पर. T परपड — WORS
 'मुचो, N 'मुचा, TU 'मुचोओ — P
 वल्ले, W चलति, N कुर्वति. OR अ के-
 ति, S उं ॥ य ॥ लिं, T-सन्तो, U
 कल्लि

13^a U मोचूण — P मणिवारवाइं, OU 'धा-
 रआइं, R 'हारआइ, S 'धारआइ, T मु-
 कूयअम्मपिधारआइ — N जन्नेहि OR
 खतेय — R खिबन्ति, ST खिपन्ति

13^b T पट्टति — P सहिआण अंगे, WO in
 the margin R महिलाय अंगे (W अं-
 गो), N अ पिआय अंगे, O in the text
 अविआय अंगे, S वि पिआयमगे, TU
 वि पणायमगे (T 'अगे) — P मणो-
 भवे, W मणोहवा, OR 'मुओ T 'अओ
 — P 'बायउङ्गा, W 'वायउङ्गा, N 'बा-
 यकप्पा, O 'वायउङ्गा in the margin
 'जोगा R वायउङ्गा T 'वायउंगो

14^a N समोकज्जलकालअंगा OR 'कालदेहा.
 S मसोमुज्जल', T मसोकज्जल', U म-
 सोमज्जल' — P तिकण्डचावाउ N ति-

रउहाओओ. OR तिण्डचावाओ, ST ति-
 कण्डचावाओ U तिण्डचावाओ.

14^b WT 'उपेय, N 'उपय — ORST 'अ-
 रणा — W करोति, T करोति

15^a N omits — P महामासविलोउ बाणा,
 W 'वलोधरोउ, O मद्यावत', OR 'व-
 लोधराओ, STU महामंसधरोओ वङ्ग (T
 वङ्ग) हुंकारफेक्कार' (S 'फिक्कार', T 'वे-
 क्कार') — OR 'रवाउ — P रउउहा,
 OR उहा, SU अ रौहा, T अ रंदा

15^b N omits — W गिसाअरीणं, S 'हरोयं,
 TU खोडाअरीणं. — P माडाआ', S
 'मिणअं — O करोति, R करोति end of
 the ms

16^a PNO वादिद', WT वादद', S वादिअ'
 — P 'मुडङ्गा, NT 'मुडुका, O 'मुटुङ्गा,
 S 'हिडङ्गा — PWO मडमहल' —
 WNT 'नयण, U 'रण — WST
 मिअच्छे

16^b PWNO भुमदाहि (W 'हि), SU दोल-
 आहि T दोल्लदाहि — N पडिवाहिं

(7620)

किङ्किणीकअञ्जणञ्जणमखा कण्ठगीइलअजन्तिअतालं ।

जोइणी व लअणच्चणलीलं तारणेउररवं विरअन्ति ॥ १७ ॥

कोउहल्लवसजङ्गमवेसा वेणुवाअणपरा अवराओ ।

कालवेसवसहासिअलोआ ओसरन्ति पणमन्ति हसन्ति ॥ १८ ॥

प्रविश्य^१

सारङ्गिका । पुरे ५ वलोक्क^१ । एसो महाराओ मरगदपुञ्जादो कअलीघरं अ-
गुप्पविट्ठो^१ । ता गदुअ देवीए विखाविदं णिवेदेमि^१ । उण्णत्थ^१ । जअदु
जअदु भट्ठा^१ । देवी विखावेदि जधा साअंसमए तुम्हे मए परिणाइ-
दन्न त्ति^१ ।

जलाहिं, SU परिपाहिं, T परिवाहिचहिं.

— P चलिक्कम्म, W चलि २ कम्म,

N चलक्कम्म, O चारिक्कम्मकरोहिं, STU

झलिं. S कम्मि. — P पद्धा.

17^a P विकिरीकदरणमखा, W कदरान्ण-

सहं, NS कद, O कदरान्णसहं,

T किंकिणीय किदहंअणमखा, U कद.

— P केठगोहिलयजंतिदताणं, W गोहि-

लयजंतिदं, N गोदसभलंतिदताणा, O

गादत्तभलंतिदताणं, SU गोह, T

गोह

17^b P योगिणी, N जोगिणी, O जोइणि, T

जोअणि छ — P कोलं, WO कोलिं,

N किल्लं, S सअयं-अलोत्तं — W र-

धा, N तालणेउररअं, S गोउण. — P

विरयंति, N विलभंति, O विरयंति

18^a PWO कोदु. — P हल्लज्जणंअग्निवेसा,

N जणणंगुलवेसो, S वसगामि, TU

गमिर. — PWN कोदण.

18^b P नासियलोयं, W भासिभ, N हासिद,

O भासिभलोयं, S कासवेअरवहासिभ

corrected to कारवे, T कासवेअर-

भासिभ, U कासवेअरवहासिद. — PW

उररंति — S भंति.

18¹ P omits. — WT add सारङ्गिका.

18² W विलोक्क

18³ PWSTU वस; PN add पुत्तो. — S

omits महाराओ, U puts it after म-

रा. — P मरणपुंज प्येव, W मरणपुंजे

व गदो, NO मरणपुंज (O पुंज) जेव

गदो, SU मरण, T मरण. — PS

TU कदली, N कदलो. — PWN हरभं,

T वरमइअमणुपविट्ठो, P अणुपद्धा.

W अणुपद्धो, N अणुपद्धो, O पद्धो,

S पविट्ठो भट्ठा, U विट्ठो.

18⁴ P ता तण्णद पि, N ता तण्णदं पि गदुअ,

O omits गदुअ — N देवीविखावोविमं,

O विणधिदं. STU देवीविखाविद. — P

WNT विखावेमि.

18⁵ O सअदु once only, SU जेदु once

only, T जेदु २. — W महाराउ, N

देओ, O भट्ठा

18⁶ W भट्ठा देवी, PNO add एद, W एदं

— STU जह; TU add अज. — N

विद्वयः । भोदि किं एदं अकएडकुम्भएडपडणं ।

एणा । सारङ्गए सव्वं वित्थरेण कथेसु ।

सारङ्गिका । एदं विखवीअदि" । अणनरादिक्कनचदुइसीदिवसे देवीए पोम्मराअमई गोरी भेरवाणन्देण कदुअ पडिट्ठाविदा" । अअं च दिक्खाविहिप्पविट्ठाए देवीए विखत्तो जोईसरो गुरुदक्खिणाणि-
मित्तं" । भण्णिदं च तेण" । अइ अवस्सं दक्खिणा दादवा ता एसा दीअदु" । तदो देवीए विखत्तं" । जं आदिसदि भअवं ति" । पुणो वि

संज्ञासमय, S adds अण्ण. — N कुम्भं,
SU तुम्भेहिं हा, T कम् — P मया
परिणाविदवु, W "आवदव, N "खेदव्वा
omits ति, S "आवदेव्वो, T "आवदव,
U "आवदेव्वे.

18⁹ W भोदो, N भो, ST omit; U सोदि
omits किं — P "कुम्भए", W "कुम्भ-
एवरणं, N अवालकोईहं, O अवंहं, S
TU आभासादो पियदिमं अवंहं (S अ-
अवंहं) सुप्पंदफलं (S कोहिंदफलं)

18¹⁰ WO सविअरं omits सव्वं — PS कहेहि,
N कथेहि, T कहेस, U कहेसु — P
adds किं कोदं, W कं कोद ति, O किं
सद ति

18¹¹ N एव, O देव एव, SU एव, T omits.
— T कहिलह.

18¹² P अणंतिरातिक्कंदव्ववउसोय दिवसे, W
अविक्कतचउहूसोदिअसे, N अणतपतिक्कंत-
चउहूसोदिअसे, O अणंतंरं पिण्णसवउहू-
सोदिअसे, S अणंताचक्कंदव्वउहूसोदिअसे, T
अणंदराणोक्कंदव्वउहूसोदिअसे, U "क्कंदव-
उहूसोदिअसे — P पोमरायमणिक्कमणो,
W पोमरायमणिक्कमणं, N यम्मोराअमई,
O पोम्मराअमणिक्कमई. S सोम्मराअमर

— W गोरि, N गोरिं — W कदुअ
भेरवाणंदेसु घाले, N कदुअ मे — PT
कदुअ — P परिणाविदा, W एदि, N
एदिणाविदा, O एवद्धा, S एवद्धाविअ,
T एटाविदा, U एह

18¹³ PWNQ सव्वं — POT स — P दि-
क्खा गिहाव, W दिक्खा गदोहा, NO
दिक्खा गहिदा, S दक्खिणाविहिं पडिट्ठाए,
T दिक्खाविहिंविट्ठाए, U दिक्खाविहि-
णविट्ठाए. — P तदो देवीए, W तदा
सव्वारिप, NTU omit देवीए, O तदो तए.
— P दिक्खाविदो व सो, N विखुत्तो

18¹⁴ O तेण जोईसरेण, TU देण

18¹⁵ P दि, W जदि, OSTU जह मे —
NO गुददक्खिणा — PWSU दामव्वा.
— P एहा दोअदु, W एहादोअदु, N
एहादोअदु मयाराअस, O अहिलहिदो
अत्थो करेमद ता एहा दोअदु, S एहादो
उप्पादोअदु एदं, TU उप्पादोअदु एदं

18¹⁶ PS omit तदो — N विखुत्तं, STU
मण्णिदं
18¹⁷ W ज मा तं कायव्वं, N आदिसति, S
"एह. — O भेरवाणदो — PWNSTU
omit ति

उल्लविदं तेण¹⁷ । अत्थि एत्थ लाडदेसे चण्डसेणो खाम राआ¹⁸ । तस्स दुहिदा घणसारमञ्जरि त्ति¹⁹ । सा देवस्यएहिं णिहिट्ठा जधा एसा चक्क-
वट्टिघरिणी भविस्सदि त्ति²⁰ । तदो सा महाराएण परिणेदद्वा जेण
गुरुस्स वि दक्खिणा दिस्सा भोदि²¹ । भट्टा वि चक्कवट्टी किदो भो-
दि²² । तदो देवीए विहसिअ भणिदं जं आदिमदि भअवं त्ति²³ ।
अहं च विखवेदुं पेसिदा²⁴ । गुरुदक्खिणा वि दिस्सा²⁵ ।
विदूषकः । विदूषः²⁶ । एदं तं सीसे सम्पो देसनारे वेज्जो²⁷ । इध अज्ज वि-
वाहो लाडदेसे घणसारमञ्जरी²⁸ ।

18¹⁷ P पुणो पुणो — WO omit ति. —
O भविदं, STU उत्तं, PWO add च.
— T तेण भेर, U डेण

18¹⁸ N भान्ध यत्थ — P लाडसमंडले, W 'दे-
सम्मि, NT लाट', O लाडदेसमंडले. —
W 'सेयो

18¹⁹ S दुहिदा — P 'मञ्जरी ति. N 'मञ्जरी
याम

18²⁰ P दिवणहि, WT 'कुयहिं (T 'हि), N
देवखेहिं, O दवखेहिं — P दिट्ठा, W
भाट्टा, NO भाविट्ठा, T omits. — W
NOT omit जधा, SU जह — STU
omit एसा. — P चक्कवट्टकारिणी, N
चक्कवति, T 'घरिणी हविस्सदि — P
omits ति. — T adds णिक्खादिदं

18²¹ P omits — N omits सा, O लय —
PW 'रामहत्थेण, N 'रामस्स, O 'रामो
— PW परिणाविदक्खा, N 'खेतक्खा, O
'याविदक्खो ति. TU 'येदवा — N
तेण — NSTU गुरुदक्खिणा, O अम्ह
गु — NU omit दिस्सा, S वि दिस्सा
— PW भविस्सदि. O भोटु, S होटु,
TU होटि

18²² WNO भत्ता. — NTU omit वि, OS
स — O चक्कवत्तो. — PWN कदो,
SU omit; T कदो. — P भोति, WT
होदि O भोटु ति, SU होट

18²³ P omits तदो, W ता — 'SU विह'
हे, T अवहसिअ हे. — PNO भविअ,
T भविदं — P बदा — O भाणवेदं,
S आदिसद — PWNOS omit ति.
— W adds त कारदि

18²⁴ P तदो अह च — PNSTU 'विहुं —
S पेसिभा.

18²⁵ P गुरुस्स ति गुव, WNO गुरुस्स गुव
(O दक्खि) SU तुह गुव, N 'दक्खि-
णाणिमितं — PWNOS omit ति —
W सा instead of दिस्सा, N omits
O दिस्से ति — U adds होट

18²⁶ O omits

18²⁷ W ता उवक्कणाय गदे STU वदं. —
PWT omit स N ते, U ता — P
उसोहे

18²⁸ Mss इह — OS विमाहो — P ला-
डणसे. N लाट', STU डेसारे — TU
'मञ्जरि ति

रत्ना । किं दे भेरवाणन्दस्स पहावो परोक्खो¹⁸ ।

सार्धिका । देवीए कारिदं पमदुज्जाणस्स मज्झट्टिदवडतरुमूले चामु-
रुडाअदणं¹⁹ । भेरवाणन्दो वि देवोए समं तहिं आगमिस्सदि²⁰ । त-
ग्गदे अ तक्खणविहिदे कोदुअघरे विवाहो भविस्सदि²¹ । इति परिक्रम्य
निष्क्रान्ता²² ।

रत्ना । वअस्स सव्वं एदं भेरवाणन्दस्स विअम्भिदं ति तक्केमि²³ ।

विद्वयकः । एवं येदं²⁴ । एा हु मअलञ्छणं अन्तरेण असो मिअङ्कम-
णिपुत्तलिअं पण्णरावेदि सेहालिआकुमुमुक्करं वा करोदि²⁵ ।

प्रविश्य²⁶

18¹⁸ P ते पुण, N ते. O omits; STU देव
— N भेरवाणन्दपहावो S भेरवाणन्दप-
मावेण P पहावा, TU पहावेण — P
परोक्खेवा, W परोक्खे, N ए पयवज्जो.
S भवरक्खो, T ए सकोमहि चिदु, U
अपरोक्खो — O adds दे तां प्रति कधिं
इ सपदं भेरवाणन्दो

18¹⁹ P देवो, STU omit — PNO कारिद,
W न्दे — W पमुदुज्जाणस्स. TU “ज्जा-
ण — POU “ट्टिदे” — P “तरंमुक, N
“वडलतक”, S “वट”. — P चामुंदायदयो,
WN “वामभयो, O “वामभयो, STU
चामुंदाय आभययं (S “तयो).

18²⁰ O भेर — PWNOS omit वि. —
PWN देवो omitt समं — PWNOUTU
omit तहिं — SU आगमिस्सदि, T
आमिस्सदि

18²¹ P उभो अणदो, W अणदो, N ता अ-
क्ख O ता सक्ख, TU तयय — NO
TU omit अ — W तक्खणविहिदा,
NO दक्खिणाविहिदो, S तंकात्, TU
तक्कान् U “विट्ठ — P कोदुअघर-

W कोकहलदाहय, N कोकहलदघरे, O
कोकहलेना — PNOSU omit भवि-
स्सदि, T हविस्सदि — PWNOS add
ता इह स्वेव (P येव, O स्वेव) देवेण
ठादव्वं (P गंढव्वं, W गंतव्वं).

18²² P omits इति — ST omit परिक्रम्य

18²³ W राजा साकुत्तं — WNU सक्क —
W विअभिय, N विअभिमिअं, O विअ-
मिअं ST भेरवाणन्दविहिदं, U भेरवा-
णन्दविहिद — PS omit ति, WT ति
— P तक्कोमि

18²⁴ OSTU यदं — N येदं, SU यदं

18²⁵ NU मिअंक्कत्तं, OST मिअंक्कत्तं — P
मयंक्क, W मियक्कपुत्तलिदं, O “पुत्तलिं —
PO पण्णरावेदि, W पण्णवेदि, N “पण्ण-
वदि, S “वेह, U पण्णविहिदि — W
एा हु सरअसमोअन्तरेण सेहा”, N एा हु
उदुसमअन्तरेण सेहा — P “कुमुमुक्कोरं,
W “कुमुमुक्कोरं, TU “कुमुमुक्कोरं —
PO विक्कोरदि, WN विक्कोरदि, S करेह, U
करोदि

18²⁶ NO तत. प्रावयति

मेरवानन्दः । इअं सा वडतरुमूले शिन्निशसस सुरङ्गादुवारसस पिधानं
चामुण्डा¹⁸ । तां हल्लेन प्रणम्य¹⁹ ।

कम्पन्तकोलिभवणे कालसस पुरो ऽ सुराण रुहिरसुरं ।

जअइ पिअन्ती काली परमेट्टिकवालचसएण ॥ १९ ॥

प्रविश्योपविश्य च¹ । अज्ज वि ण शिग्गच्छदि सुरङ्गादुवारेणं कप्पूरस-
ञ्जरी² ।

ततः प्रविशति सुरङ्गादुवारेद्वारादितत्वेन कपूरमञ्जरी³

कपूरमञ्जरी । भअवं पणमामि⁴ ।

मेरवानन्दः । उइदं वरं लहसु⁵ । इध ज्जेव उव्विसि⁶ ।

कपूरमञ्जरी उपविशति⁷

मेरवानन्दः । स्वगतम्⁸ । अज्ज वि ण एदि देवी⁹ ।

प्रविश्य¹⁰

18¹⁸ P यदं तं, O वदं वडतरुमूलशिन्निश, SU
वडतरु, T वडराहि — W शिन्निशसस,
N विन्निशिवसस — O चुम्मा — N
चुम्मारस — P पिधान, W पिधाने,
N पिधान, OSU पिधानं, T पिधानं —
W चामुण्डाल्ले, O omits; T चामुण्डाम-
दणं. — WO add इह (O स्वयं) क्लेव
(O क्लेव) खणमेत विट्ठामि

18¹⁹ PN omit तां, W चामुण्डा, O चामुण्डां
— SU कृताञ्जलिः प्रणम्य — N adds
पटति

19¹⁹ P 'सुवणा कोलसस — WNS omit पुरो
— P सुराराण, WN पुराण, O सुरासुर.
ST सुरासुराण (T 'यं) — W रुहिरसु-
रपुरं, N रुहिरसुपुअं

19²⁰ PNO जअदि — N चंडी परमेद्वी —
T 'कपालचसएण

19²¹ P प्रविश्योपवि च OSTU 'उपोपहत्य —
NO omit च

19²² O कहं अज्ज वि — P निगच्छदि, N
आसच्छदि, S शिग्गच्छ — O चुम्मा.
— NO 'चुम्मारण.

19²³ U omits ततः — W 'द्वाराटनमादितत्वेन,
NSU सुरंगोद्वारादितत्वेन, T सुरंगोदितत्वेन

19²⁴ TU कपूरे पुरोवलीक्य — P पणविज्जति,
WO पणविज्जति, N पणविज्जति

19²⁵ P उच्छिद. W पुति हल्लिपं, N उचिदं, S
वल्ले इम, T उददं — P उर — W
लह, OT लहेसु, S लहेदि, U लहसु

19²⁶ N omits — Miss इह — P येव,
O क्लेव, SU म्म, T यव — P
उपससु W उपविस, O उवविससु, SU
उवविसाअदु (S उप), T उवविसदि.

19²⁷ PNSU omit — W कपूरे तथा क्लवा
— T omits उपविशति

19²⁸ PNSTU omit मेर, W स्व मेर —
OS omit स्वगतम्

19²⁹ O कहं अज्ज — STU च एदि अज्ज

राज्ञी । परिक्रम्य पुते ५ वलीक च¹¹ । इअं भअवदी चामुण्डा¹² । प्रणम्यावलोक्य च¹³ ।
इअं कप्पूरमञ्जरी¹⁴ । ता किं शेदं¹⁵ । भैरवानन्दं प्रति¹⁶ । इदं विखवीअदि
खिअभवणे विवाहसामगिं कदुअ आअद म्हि¹⁷ । ता गेरिहअ
आगमिस्सं¹⁸ ।

भैरवानन्दः । वच्छे एवं करीअदु¹⁹ ।

राज्ञी व्यावृत्त्य परिक्रामति²⁰

भैरवानन्दः । विहस्य स्वगतम्²¹ । इअं कप्पूरमञ्जरीठाणं अणेसिदुं गदा²² ।
प्रकाशम्²³ । मुक्तिं कप्पूरमञ्जरि सुरङ्गादुवारेण ज्जेव तुरिदपदं गदुअ
सट्ठाणे चिट्ठु²⁴ । देवीए आगमणे पुणो आगन्तव्वं²⁵ ।

कप्पूरमञ्जरी तथा करोति²⁶

- वि — N लो गळदि — P कलावद्धी
देवी
19¹¹ WT राज्ञी २, S देवी and omits the
rest. — TU omit परिक्रम्य — W
विलोक्य — P omits च, TU स्व
19^{12, 13} O भअवं पणमामि । भैर । विरे ज्जेभ
उचविसु । देवी.
19¹⁴ P भअं, W भअ इअं — P भगवती
देवी चा, W भवदी, SU -अइ
19¹⁵ PN प्रविश्यावलोक्य च, STU omit
19¹⁶ P भअ इअं, W भअ इअं, N इदी इअं,
O भअ कप्पूर इअं, T इअं भ
19¹⁷ NSTU इदी, O शेदं
19¹⁸ T प्रकाशं भैर प्रति
19¹⁹ W इय, O भअवं इद — P विण्णवीय-
सि विण्णुवणे, O भअवं — P कदुय
विवाहसामगिं, N कदुअ वि, O गदुअ
वि. — WT 'सामग्यो, S विवाह. —
PW आगद म्हि, O omits, T आदसि
19²⁰ P ततो, WN ततो तं. O omits, SU
तं. — PO नेयहाविअ, N ययहाविअ,
S गहिअं — ST आभमिस्सं

- 19¹⁹ PNOT कच्छे — SU इदं, T इअं —
WO कौरु, S करह, TU किरु.
19²⁰ P व्यावृत्ति, S omits.
19²¹ TU omit विहस्य.
19²² P omits इअं. — P कप्पूरमञ्जरी इति
गेहमणेविट्ठु, W -अवतीचरं, SU -अदि-
ट्ठाणं — W गदा इति नि.क्रांता
19²³ O प्रकाशं कप्पूरमञ्जरी प्रति
19²⁴ NOT -अवती — P स्व सुरगाद्वारेण,
N -दुआरेण, O सुङ्गादवतीर — P ज्जेव.
N जेव. O खलेव, STU omit — P
तुरिदपद, N तुरिह पदं, SU तुरिअ.
T तुरिअ. — P गदुय, W गदअ —
P ज्जेगणे, W विण्णभवणे, T ज्जेगणे —
P विट्ठु
19²⁵ PWS देवी — O आगमणेण, STU
आभमणे — O पुणो वि, S इअ पुणो
वि, TU पुणो इअ — W आततव्वे.
STU आभं, TU -अव
19²⁶ PU omit — W कर्पुं । ५ भअवं आ-
खवेदि । इति निष्क्रांता, N कर्पुं इह

राज्ञी । इदं रक्खाधरं^{२७} । प्रविश्यान्नोक्त्य च स्वगतम्^{२८} । अए इअं कप्पूरम-
ञ्जरी^{२९} । सा का वि सारिक्खा दिट्ठा^{३०} । प्रकाशय^{३१} । वच्चे कप्पूरमञ्जरी
कीदिसं दे सरीरं^{३२} । जाकाये^{३३} । किं भण्णासि^{३४} । मह सिरोवेअणा समु-
प्पस्य च्छि^{३५} । स्वगतम्^{३६} । ता पुणो तहिं गमिस्सं^{३७} । प्रविश्य धम्मार्थपयन्नोक्त्य^{३८} ।
हला सहीओ विवाहोवअरणाइं लहुं गेण्हअ आअच्छय^{३९} । एति
यत्किमिति^{४०} ।

प्रविश्य कपूरमञ्जरी तथैवास्ति^{४१}

राज्ञी । पुणं ऽ वनोक्त्य^{४२} । इअं कप्पूरमञ्जरी^{४३} ।

मैरवानन्दः । वच्चे विव्भमलेहे आणीदाइं विवाहोवअरणाइं^{४४} ।

क्वोटि. ० कट्टं । छं मयं आणवेदि ति
निष्कांता

19^{२७} PNS देवी, ० राज्ञी निदय्य — NST
यहे — P रक्खगेहं, N रक्खगोहं, ०
रक्खामवयं

19^{२८} S omits च. — PWNO omit स्व.

19^{२९} TC omit मय.

19^{३०} N omits सा, P adds पुण — P
साङ्गा, W सारिक्खजा, N सरिक्खा, ०
रक्खा सारिक्खज, S सारिक्खी, T सरिक्खि,
U सरिक्खी — P विक्खिज्जा, W मक्खा,
N मय पि, ० चिट्ठदि

19^{३१} PWNO omit.

19^{३२} PN वच्चे. — PNOT मञ्जरी — N
किदिसं, S कीदिसं, TC कीदिसं.

19^{३३} WNSTU अणवि

19^{३४} N सच्चा मह, TU omit मह. — P
सिरोवेअणा, W सिरोवेअणा N सरीवेअणा
० वेअण. — PWNO omit समु-
TU प्यस्ये. — PWN omit ति —

S adds ता हेरं नुप्पोमहु, TU हेरं नु-
प्पोमह

19^{३५} P देवी, WO राज्ञी, NU राज्ञी स्व, S
omits

19^{३६} TU omit ता. — U पुणो वि

19^{३७} S omits प्रविश्य; T प्रका. — PN ध-
म्मार्थोवन्नोक्त्य ० धम्मार्थम्, SIU धम्मार्थम्;
० adds च

19^{३८} W देना. — PS omit सरीमो. N नु-
प्पोमो — P गण्णाइं, W गण्ण. N
अण्णाइं, S विव्भमो, T होवरणं, U
होवअरणं. — P इह WN लहु, SIU
omit. — W गण्हम, SL गण्हम —
P आगच्छय, W आगच्छय. N आगच्छ,
० आगमिस्सय SIU आगच्छ

19^{३९} P omits प्रविश्य ० कट्टं प्रविश्य

19^{४०} S देवी — PN add च S adds स्व

19^{४१} P कान्वटि. TU मिन्नंक्खेरे SU add
किं — WO अण्णिदाइं. S आण्णिदाइं
— P अण्णिदाइं N अण्णिदाइं, S वि-
आणो SU आण्णिदाइं T अण्णिदाइं

राज्ञे । अथ इ^{१५} । किं उण घणसारमञ्जरीसमुद्दाइं आहरणाइं विसु-
मरिदाइं^{१६} । ता पुणो गमिस्सं^{१७} ।

मेत्थानन्दः । एवं भोदु^{१८} ।

देवी निष्कामति नाटितत्वेन^{१९}

मेत्थानन्दः । पुत्ति कप्पूरमञ्जरि तं जेव करीअदु^{२०} ।

कर्पूरमञ्जरी निष्कान्ता^{२१}

राज्ञे । रक्षायहप्रवेणं नाटयति कर्पूरमञ्जरीं वृष्ट्या^{२२} । अए सारिक्खदाए विण्णडिद
हि^{२३} । स्वंगतम्^{२४} । ज्ञाणविमारेण णिब्विग्धं परिसप्पिणा तं आणेदि
जोईसरो^{२५} । प्रकाशम्^{२६} । सहीओ जं जं णिवेदिदं तं गेण्हअ आअ-
च्छथ^{२७} । चासुयहाप्तनप्रवेशनाटितत्वेन तामवलोक्य^{२८} । अहो सारिक्खदा^{२९} ।

19¹⁵ WNSTU देवी — PNO आणोदाइं,
W omits, STU अह व

19¹⁶ PWO पुण — P 'मंजरीए समुचिताइं,
WNO 'समुच्चि', S 'दाइ, T समुच्चिआदं,
U 'बन्दाइ — PNSU आभरण्णाइं (SU
'ह), T आभरण्णाइं — P वीसरि, W
वीसरियाइं, SU 'दाइ

19¹⁸ STU अथं — PO करीदु, N करीअदु,
STU omit भोदु.

19¹⁹ P omits देवी, WOTU राज्ञे — W
निकम्प, ST निष्कामयं, U निष्कामे —
S नाटयति.

19²⁰ STU omit पुत्ति — P त जेव, W
त जेव, N तह जेव, U तह जेव,
S तुय वि तच्चि, T तुमं वि तं जेव, U
तुय वि त जेव — PWO करीदु, S
गतव, TU करिअदु

19²¹ S नायिका पूर्ववदाचरति, TU नायिका
निष्कान्ता.

19²² WOU देवी, N राज्ञे राज्ञा च. S omits

— W 'यहे — N नाटयतः. — STU
नायिका वृष्ट्या — S adds ह.

19²³ P सारिक्खण, W विरिक्खण, N स-
रिक्खण, STU सारिक्खेण — N वि-
ण्णदिद, O विद्विद, STU विण्णल्ल

19²⁴ S omits

19²⁵ O विविग्धपरिप्यया ज्ञाणं, S 'वि-
खादेण, TU 'विखायेण — P विवि-
ग्धपरिप्यया, W विविग्धे परिवरे अ-
ण्णो, N विविद्वह परिप्यया, STU
विविग्धेण — PO तामाणेदि, W त
तमाणेदि, N तमाणेदि, S तं आणेइ,
TU पुत्तिं (T पुत्तिं) इत्थिअं वा अणे-
दि (U 'णेइ) — P महाजोमसरो, W
महाजोई, N महाजोओ.

19²⁶ WNSTU omit

19²⁷⁻²⁹ WNSTU omit सहोओ — N अ
once only, ST omit, U जो — W
विवेदिद्वं, ST विवाहोइवाइ (S 'ह),
U विवाहोइदो — PO त त, W तं
जहुअ NST omit — O गेणिअ, S

भैरवानन्दः । देवि उवविस महाराओ वि आअदो ज्जेव वट्टदि" ।

ततः प्रविशति राजा विदूषकः कुरङ्गिका च^१

भैरवानन्दः । आसणं आसणं महाराअस्स" ।

सर्वे यथोचितमुपविशन्ति^२

राजा । एसा सरीरिणी मअरुअपालिअिआ देहनास्संठिदा सिङ्गार-
सवरचावल्ढी दिवससंचारिणी पुष्पिमाचन्दचन्दिआ" । अवि अ
गुणगणमाणिक्कमञ्जुसा रदणमई बाउअिआ" । तथा अ एसा विसा-
रिणी कुसुमणिअरा महुलच्छी" । किं च" ।

गविहभ, U गविहभा — P भागदा, W
गळध, S भाभच्छळ, T भाभच्छ, U भा-
जंछम्ह — W "यत्नेन", N "यत्ननाटि-
सकेन, S चासुंदायहं प्रविभ्य तामव" ख,
TU चासुंदायहं प्रविभ्य नाटयति प्रविभ्य
कपूरमंजरी पूर्ववदास्ते — W तामलोक्क,
TU राज्ञी तामव" — W सारज्जिदा २
N हरिअं, SU सारिअं, T हरिअ

19^{१०} P वत्ते कलावदि, W देवी — WO
उवविससु. — WTU omit वि. — PW
भागदी — P ध्येअ, NO क्जेव, STU
इअ and omit वट्टदि.

19^{११} T विदूषकम्ह. — O सारंगिका च.

19^{१२} N omits भैर". — WNS आसणं once
only. — PSTU omit महाराअस्स

19^{१३} N राजा नायिकां प्रति. TU राजा ख —
WO यथा सा — W कपूरमंजरी सार-
ज्जिअया विसासचरखी instead of सरी-
रिणी — P "अपापानिया, W "अपिप-
रिअिआ, N मअरुअपालिअिआ, O मअ-

रुअमस्स उवाधिअ सती, STU "वालि-
सभा. — P देशतरं सट्टि, N देशतरं
सट्टिअ, STU omit. — P "सवधु-
ल्लो, W "सवर", N सिगाररुआअसिअी,
O "सचमयावल्ढी, STU हिगारसम", T
"चाप" — N दिभस", ST दिभस" —
P पुणमुदिआ, W पुष्पिमाचंद", NO "अंद",
STU पुणचंद".

19^{१४} S मखे, TU अवि अ मखे — P पञ्च-
यगुणमाणिक्कमंजुसा, W यथा गुणगणमा-
णिक्कमुत्तिआ, N प्यगुणपुण", O प्यगुण-
अण", S गुणगण" — BNOSTU
रअण", P यमवी, W मगिअण मणल.
— BPO अंजणल सलाभा, W सार-
ज्जिआ, N अंजणलसलाभा, STU पुनलिभा.

19^{१५} P omits — W जथा सु, N जथा अ,
O जथा, SU जथा, T omits. —
STU omit यथा — B भारणकुसुममा-
हिअिअ, W लावणकुसुमविअण, N रम-
णेकुसुमविअण, O भरणकुसुमविअण,
STU विहारिअी कुसुमविअण — O
महुल्लो

भुवणजअपडाआ रुवरेहा इमीए

जह तह खअण्णणं गोअरं जस्स जाइ ।

वसइ मअरकेऊ तस्स चित्ते विचित्रे

वलइअधणुदण्डो पुङ्खिएहिं सरेहिं ॥ २० ॥

विदुषकः । जनान्तिकम् । सच्चं किदं तए आहाणअं । तइं गदाए वि खावाए
ख वीससीअदि । ता तुण्हक्को चिट्ठु ।

राहो । कुरङ्गिआं प्रति । कुरङ्गिए तुमं महाराअस्स विवाहणेवच्चं कुण
सारङ्गिआ वि घणसारमजरीए करेदु ।

20^a P 'खणपहाया, W भुमणखणपहाया, N
'खणवताआ, O 'खडाआ, T 'यडाआ —
WN कम्, STU कवरोडा.

20^b BPO जह जह, T तह तह — B गो-
अरे, N गोरहं — BWNO छादि.
P दि

20^c PSTU खणखणवणसखा (P खण, PT
'खण') पेडिदो तत्स मखे. — O ख-
दि — B मयरथो, W मयरखो, N
'केण, O 'केणु — N विचिसी

20^d W खल्लण, N खल्लह. — B पुवेदि,
P पुखिदोसु, WNO पुखिदेहिं, STU
पुखिदेसु. — PSTU अणंगो, W खले-
हि

20^e B जनान्तिहं । यकान्ते, PN जनान्तिकेन.

20^f O वमस्स सच्चं, P सच्चं, T सच्चं — B
कंय, PW कदं, O omits, S यदाए ग-
हिदं, U यमाए गहिदं — P ते, OSU
omit, T तोय — P आहणयदं, O आ-
हणयं 'सुणसु, S आमत्तयो. TU आभरणं,
S adds कि दु, TU किं तु

20^g B तईगिदाए, PN तईगदाए, W मण्ण-

यतहगदाए, O तहगदाए, ST तणदेय U
तण्णएण — NSTU omit दि — B
खोकाय, PW खावाए, N खोमाय, O
खाविमाय, SU विमारेण, T विमाय —
B बोहसदि, WOSU विस्सरोमदि, T
विस्सिमदि

20^h O omits — S ते — PWNSTU तु-
यहोको — P चिट्ठु, STU चिट्ठामि —
WO add पियवयत्स (W only) तुमे म-
अणसरप्पएरजज्जदि (O 'ज्जदि') हिअमं
यवं कुल्लुरामंतं (O कुल्लुरामंतं) सुणिअ
देवी तुह अटिप्पामं सुणिल्लदि (O सुणि-
ल्लदि । तुण्हक्कं चिट्ठु) । भिरवानंदः ।
खळे (W only) पत्ते विवाहमेगलमुटुतं ता
महाराअस्स किज्जदु अथोचिदं तए पडि-
वणं (W खलोचिदप्पहि)

20ⁱ U omits राहो — BO omit कुर-
प्रति

20^j B कुरंगोय, STU omit. — N तुमं —
B खेवत्थं, P 'निवत्थं, N खेवह, OS
विमाह — PWNNO कुह, S सु — B

इत्युभे क्षप्युभयोर्विवाहघटनां नाटयतः⁷

मेखानन्दः । उवञ्ज्वाओ हञ्जारीअदु⁸ ।

राज्ञे । एसो सअलसोत्तिअमोलिमण्डणं अज्जउत्तस्स उवञ्ज्वाओ अज्जकविज्जलो चिट्ठदि⁹ । ता करेदु अग्गिआरिअं¹⁰ ।

यिट्ठपकः । एस सज्जो म्हि¹¹ । भो वअस्स उच्चरीए गण्हं दाइस्सं दाव¹² । हत्थेण हत्थं गेएह कप्पूरमञ्जरीए¹³ ।

राज्ञे चमत्कृत्य सविवादमवनोकयति¹⁴

सारंगोया, P सारंगिए. — PNSTU omit
वि. — NT करोदु, O करोदु

20⁷ BO इत्युभयोर्विवाह, PN 'वाहकारणं,
STU उभे तह इत्युभयोर्विवाहालकारं (S
तथे ति उभ, T 'वाहनेपण्यं) कुतः

20⁸ WO भेर' वञ्जे — B उवञ्जाय, O उ-
वञ्जानी — B हञ्जारियदु, T भञ्ज-
रिअदु

20⁹ BS omit राज्ञे, TU देवो. — B उ-
पाध्याय आर्यकपिञ्जलस्तिष्ठति — PW
NO read अज्जउत्त एसो वि (O omits)
and omit सअल' भज्ज', S सअलसो-
त्तिअमोलिमण्डणं अज्जउत्तस्स एउ, TU एउ
सअलसोत्तिअमोलिमण्डणं अज्जउत्तस्स —
P उज्जाउ, O उव्वज्जाओ — PN 'क-
विंजलओ, STU 'कइजलो, S adds ति
— T चिट्ठ-

20¹⁰ P मेखानन्द ता करेदु, O करोदु, STU
करोदु. — B अणारियं, P अग्गिआ-
रियं, N अग्गिआरिअ, STU अग्गिअज्जं

20¹¹ O थिट्ठ' स्वरितमृत्याय — BPWO omit

एउ सज्जोमि, TU omit एउ — S
omits म्हि

20¹² ST omit भो वअस्स, U ता वअस्स —
N उत्तरीय. O उत्तरीयपहस्स, S उत्त-
रीअ, T उत्तरिवहे, U omits उत्त'दाव
— B गहिं, N गंही, T गहिं — B
दयस्स, N देवित्थं. O दइस्सं, S omits;
T दयइमि — N ताव, S omits

20¹³ B हत्थे हत्थं गेहाण कर्पूरमञ्जरीः, W
परिणेतु महापाठ कर्पूरमञ्जरी इति हत्थे
हत्थं गेहयति कर्पूरमञ्जरीः, O तुमं ह-
त्थेण, T वअस्स हत्थेण, U गहाण ह-
त्थेण — N हत्थं, SU हत्थंगुट्ठं. — P
गेयहे, N गेयिहअ, SU omit, T कप्पूर'
गिहाण

20¹⁴ BP इति राज्ञे चमत्कृत्य (P 'ता). W
राज्ञे इत्याकथं स्वगतं किं नेदं इति च-
मत्कृत्य, N इति भन्ता संमुहे इत्यमण-
अदि इति संस्त्य, O इति चमत्कृत्य
कथं मुत्तो ई, S राज्ञे च' सविवादम-
लो, TU देवो etc.

भैरवानन्दः । सुदुदरं भुञ्जो सि¹⁶ । जदो कप्पूरमञ्जरीए घणसारमञ्जरि सि
यामन्तरं¹⁷ ।

राजा । करमादाय¹⁷ ।

जे कएटा तिमिसमुद्धफलाय सन्ति

जे केअईकुसुमगम्भदलावलीसु ।

फंसेण गूण तुह मन्त्र सरीरदिया

ते सुन्दरीअ बहला पुलअङ्कुराली ॥ २१ ॥

विवृणक्तः । भो वअस्स भामरीओ दिज्जन्तु हुदवहे लाआमीक्खो का-
रीअदु¹ ।

20¹⁵ B omits भैर, O भैर तस्य भावमुप-
कल्प्य विवृणक्तं प्रति, S reads भैर वञ्जे
यदिसिद्ध, and then follows a lacuna
which a second hand has filled
out as in U, TU भैर । वञ्जे किं गु
यदिसिद्धादरं विभ पुलोयसि (T विलोय-
सि) — SU omit सुकु-सि. — B
सुदुदरं, W उज्जम्भाम सुदुदरं, N तुभ
सुदुदुतरं, T सुदुभरं — P भल्ली,
N भीली, T भता. — W ससि,
T सौ.

20¹⁶ C जार्द, T भदो. — SU कप्पूरमंजरि
ति — BPSU घणसारमंजरीए, W
मंजर, NO मंजरी, T omits — B
इति. POSTU omit. — B नामधेय-
मरं, P किमंतरं, W जपरं नामंतरं, STU
यामतरं इव.

20¹⁷ ST add स्वामंतं.

21 B केअइतिउसस कंटया ते सुंदरीए करकंस-
रोमावावलीणिजिज्जा सुव

21¹ P जे क वि घालसिस्स फले वसति. W

जे के वि ते तिउसमुद्धफलेसु हंति. N
तिउसमुद्धफले य मति, O तिउसमुद्धफ-
लाय मति, S तिमिसद्धफलाय

21⁵ P से, N ते — PWN गधदका, O
गुहवलावलीसु, SU लोय

21⁶ ST वसेण — P नृह तुह मनुसरोरजाया,
W नृय तुह मन्त्र सरीरतुला, N तुन्न
पुण मन्त्र सरीरतुला, O गूणमिह मन्त्र
सरीरभोमस, STU ताण तह (T नृह)
मन्त्र सरीरदिया

21⁴ T द्वे — PNO सुदरीए — P वसुपुल-
यंकुराह, W वसुं पुलअङ्कुराली, NSTU
अहला (NT व) पुलअङ्कुराली, O पुलभा
यहला यत्ता

21¹ B भो वयस । ता भामरीउ दिज्जत्त । हु-
दवहे ताका डिप्पट, P वामरियाउ दि-
ज्जंतु हुयासे लज्जामोवकं कोरदु W भो
वयस भामरीउ दिज्जत्त हुयवहे नाजा
जिपिज्जत्त. N भो वअस्स प्यज्जतिभु-
अवहममरीओ दिज्जदु हुभवहे जलाज-

राजा सर्वं तथैव नाटयति^१ । नायिका सलज्जा तिष्ठति^२ । राजा विवाहं निर्वर्त्य सोत्साहं यथाहं सर्वान्धमभ्यर्च्य चक्रवर्ती भूत्वा आसां वक्त्रे^३ ।

नेपथ्ये^४

लोको किञ्चपदं, O भो वधस्व भामरिणी दिव्यं तु बहूलाञ्जलीको विष्णुः, S वधस्व यत्नानि कुम्भवे आहुती दिव्यम् । (lacuna) वक्त्रे । तुवरिमण्डं दिव्यम् भामरीणी, TU वधस्व यत्नानि (U) दिव्यं तुम्भवे आहुती दिव्यम् (T) कण्ठ नामामोक्षो । तुवरिमण्डं करोमहु सलज्जां पङ्क्तिम्

21^१—B भावार्थो नाटयति । नायिका भूमेन व्यावृत्तमुखी । राज्ञो उपरिचारा निःक्रांता, P भावार्थो नाटयति । नायिका भूमेन विमुखी । राज्ञो परिचारा निःक्रांता । राजा सर्वं करोति विवाहं निषत्वं सोत्साहं चक्रवर्ती यथाहमभ्यर्च्य चक्रवर्ती भूत्वा तथा सह आसां वक्त्रे रुक्मी, W भावार्थो नाटयति नायिका भूमेन व्यावृत्तमुखी । राज्ञो उपरिचारा निःक्रांता । सञ्चार्य पञ्चकवं परिचोढा कापूरमञ्जरी, N राजा भवार्थो नाटयति । नायिका भूमेन व्यावृत्तमुखी तिष्ठति । राज्ञो उपरिचारा निःक्रांता, O राजा तथा करोति, S इति परिचरयति

21^१—24 BFW omit — N भवेत् । विवाहे दक्षिणाय दिव्यं आचरिष्यते । राजा । दिव्यं । वधस्व याममयं ते दिव्यं । विदुः । मुखे रोदु नितान्ति । भवेत् । महापद्म किं ते पुणो वि पित्रं कुणोमि । राजा जोईस्वर किं अवरं विप्रं वदति end of the ms The trans-

lation adds यतः कुतलेस्वरमुताकरस्व-
रोत्सारहीन्यधिधिलोक्तः स्वर्गः । पाल-
यामि वसुधातनुराज्यं चक्रवर्तिरुदलोत्सवा-
यम् । तथाप्येतद्भवतु तावत् । शार्ङ्गो न-
ष्टतु सञ्जानानां उक्तीर्णो वर्गः यत्नानां पु-
नरित्वं किंवासां भवतु ब्रह्मण्यजनं सन्धा-
नोः सर्वदा । येषो मृग्यु सचित्तमपि स-
लितं सख्योक्तिं भूतमे लोको सोमपरा-
दमुक्तो नुदिवसं धर्मं मति विभक्तं —
O भवेत् राजाने प्रति किं ते भूयो प्रियमु-
पकरोमि राजा भवत्वं तुह पञ्चादेव महा-
लङ्का राज्ञो परिचोढा महापद्मो सञ्चार्य प-
ञ्चकवं नेपथ्ये वेतानिकः पठति सुखविष-
यो भोदु विवाहमहृदयो देवस्व तथा न
ममभूमिद रत्नं सा वासुदेवं व लङ्का हर-
मिष गिरिसुतो हाटिनाहं पञ्चा सुखभुदु
सह न तं उक्त्वती यदुदं विरिचि कि-
द्वेहा सामरज्यस्व वीमा राजा विवाहं
निर्वर्त्य योगिनं प्रति तथा वि वदं भोदु
भरदवमयां २ । दिव्यं वदुदु सञ्चार्य
ममनो वगो यत्नानां पुणो दिव्यं वि-
वदु भोदु वंमणजगो सञ्चार्यी सञ्चार्य-
दा । मेरो मंचदु संचिर्न पि सनिनं
सम्पत्तिभू भूमेन नोभो नोटपरमुरो पु-
दिव्यं वक्त्रे मदि पावत दुस्समपति-
त्य स्वाभिस्वचक्रवर्त्यविद्वयतं नृगण-
संजीविनो नञ्चा पंचशरप्रिया ननु मया
कर्पूरमञ्जरी तन्नामेन च शरप्रतिपदो
लोके समसादिता किं किं नेह करोति
इति महतां संदर्शनं जगु

वैतालिकाः । सुहाअ भोदु विवाहमहूसवो देवस्स' ।

जं मुहं तिमिसं णवं च पणसं जे पारिभह्हुमा
जे दण्डा कमलाण किं च कुसुमं जं केअईसंभव' ।

सङ्के तुज्झ कलेवरे गुणगणं लहं बला तारिसा
रोमञ्चा फुडपुट्टकाएअमिसा मेह्लन्ति णिच्चुल्लसा ॥ २२ ॥

मैत्रालन्दः । अखं किं दे पिअं करीअदु' ।

रत्ना । इदो वि परं किं पिअं' । जदो' ।

देवी रोसकसाअमाणसवई णो होइ सावत्तए
लङ्का पुणससङ्कमण्डलमुही सिङ्गारसंजीविणी ।

संजाआ अवि चक्कवट्टिअवी किं अखमन्भत्थणं
सबं तुज्झ अणुगगहेण भरिअं जं माणुसे लब्भइ ॥ २३ ॥

तथा वि इदं भोदु' ।

अवतर्कणम्^३

21^a T वैतालिकयोरेकः — SU सुही. —
Mes होदु — After देवस्स T adds
सुहीवणदत्तअन्नमहो सुमसङ्कमण्डलमुही-
चाअणम्मणुहनिददहदिहावह विवाहसवो
सउत्ती

22^a T अ तुतथ तिणीस — TU अ — S
दे पारिभह् (lacuna)

22^b S जो दंढो

22^c T संते तुज्झ करस्स तं, SU कलेवरे —
T सङ्के — K लगे तव करस्स थं गु-
णगणं मण्युफत्तास्ताइहा

22^d SU रोमंछणुहं T रोमचे फुडपुट्ट — TU
मेहति — K रोमाचेरितकंठकमिवाण
मेहन्ति निण्योउल्लसाः

22¹ SU पिअं ते (U दे). — T करिअदु

22² S इदो परं किं पिअं. — TU किं अख
वि

22³ SU omit, T जदो

23 S omits

23¹ T चक्कवट्टो — TU चदवो — T अ-
खमन्भत्थं

23² TU भरिदं — TU लंभइ, K लभ्यते

23 S तथाणोदमस्तु — T मेरः तहि. U
तइ — T थदं — TU होदु

अणुदिअहं विफुरन्तो मणीसिजणसअलगुणविणासअरो
रित्तत्तणदावगी विरमउ कमलाकडक्खवरिसेण ॥ २४ ॥

इति निष्क्रान्ताः सर्वे^१ ।

चतुर्थं जवनिकान्तरम्^२ ।

24 TU भणुपमगुणं कर्हणं परिमलमहिमं सुहेतु-
विभरन्ति (T विभरन्ति) कपूरमन्तरोमं ति-
मुवणलित्तमं पुणो जलह. — K as B. —
S 'विभरन्ति विष्णु'. — T adds राजा कपू-
रमन्तरो जलो बहोत्था कौतुकागारं विवेच.

24¹ BS omit; O इति परिमल निष्क्रान्ताः
सर्वे.

24² B इति चतुर्थं, STU इति चतुर्थं. — P
WSU यत्.



PART II

GLOSSARIAL INDEX

TO THE

KARPURA-MĀÑJARĪ

BY

STEN KONOW

.

,

GLOSSARIAL INDEX

Abbreviations.—*ta* = *tatsama* — *H.* = Hemacandra's *Grammatik der Prakritsprachen* (Siddhahemacandram, Adhyāya VIII) mit kritischen und erläuternden Anmerkungen herausgegeben von Richard Fischel Theil I. II. Halle, 1877, 1880 — *HD* = *The Deśanāmamālā of Hemacandra*. Edited with critical notes, a glossary, and a historical introduction, by R. Fischel and G. Bühler Part I. Bombay, 1880 (Bombay Sanskrit Series, No. XVII.).

अ *after anusvāra* अ [अ] *and*. a, i. 1¹, 3¹, 5¹, 12¹, 17¹, 20²⁷, 22¹, 23¹, 26¹, 33¹, 34¹, 35¹; ii. 4¹, 5¹, 6¹, 9¹, 11¹, 12¹, 23¹, 27¹, 28¹, 30¹, 31¹, 40¹, 46¹, 50¹, iii. 1¹, 3¹, 4¹, 5¹, 6¹, 8¹, 13¹, 14¹, 15¹, 17¹, 18¹, 20¹, 21¹, 22¹, 25¹, 27¹, 31¹, 32¹; iv. 2¹, 6¹, 9¹, 10¹, 18²², 19²², 20¹⁵, 21¹, 22¹, 23¹, 34²⁰, 35¹, ii. 6²⁴, 10¹, 23¹, 24¹, 29¹, 47¹, iii. 3¹, 5¹, 12¹, 18¹, 19¹, 20¹; iv. 3¹, 18¹², 19¹, 19²⁷, 22¹.

अं *see* वृद्ध.

अव [अवि] *a vocative particle, O, pri-
thee*, ii. 6¹.

अवदीह [अतिदीह] *very long*, i. 21¹.

अय [अये] *a vocative particle, O, ah*, i. 5¹; iv. 19²², 22¹.

अंस *ts* *a shoulder*, iv. 12¹.

अमुग [अमुक] *a garment, cloth*, i. 28¹; iv. 4¹, 10¹.

अंसि [अंसि] *a foot*, ii. 47¹.

अङ्गुल [अङ्ग] *without bracelets*, iii. 26¹.

अकस्म [अकस्म] *unexpected, sudden*, iv. 18¹.

अकथित *untold*, *see* कथ.

अकथित *not performed*, *see* कथ.

अकालजलद *ts. name of a man*, i. 18¹.

अङ्गुल *ts. without saffron*, iii. 26¹.

अङ्गुल *ts. without earrings*, iii. 26¹.

अक्षर [अक्षर] *a letter*, i. 20¹⁴, ii. 1¹, 8¹, 10¹.

अक्षर *ts. unbroken, whole, entire*, iv. 3¹.

अक्षर [अक्षर] *unbroken*, i. 18¹.

अगु *ts. also*, iii. 14¹, 27¹.

अग [अग] *first, foremost; front, fore-
most point*, i. 16¹, 26¹; ii. 6¹, 14¹, 20¹, 43¹.

अगद्वय [अगद्वय] *forepart of the hand
or arm*, i. 4¹.

अग्निमरिच [अग्निमरिच] *arranging of
the sacred fire*, iv. 20¹⁰.

सर्गिक [सर्गिक] *first*, i. 29^b.
 सध [सध] *a respectful offering*, i. 4^a.
 सधदिभ *not performed*, see चद.
 सङ्ग *ts. act of a drama*, i. 6^b.
 सङ्ग *ts. a sprout, shoot, blade*, iv. 21^d.
 सङ्ग *ts. a body, limb*, l. 13^b, 14², 20¹⁵, 18²¹, 33^a, ii. 10^c, 12^a, 28^b, 36^a, 41^a, 42^b, iii. 8^a, 17^c, 19^a, 24^b, 38^a, iv. 7^b, 18^b.
 सङ्ग [न्] *a place, courtyard*, ii. 47^d; iii. 20¹⁵, iv. 11^b.
 सङ्ग्या [न्] *a woman, female*, l. 14^a, 25^c, 86^d; iii. 16^d.
 सङ्गुलि *ts. a finger*, l. 36^c.
 सङ्गुलि [न्] *without sandal*, iii. 36^a.
 सङ्गुलि [सङ्गुलि] *very wonderful, supernatural*, l. 21^b.
 सङ्गुलि [सङ्गुलि] *exceedingly inferior*, l. 20^a.
 सङ्गुलि [सङ्गुलि] *exceedingly superior*, l. 20^a.
 सङ्गुलि *ts. clear, transparent*, iii. 4^b.
 सङ्गुलि [सङ्गुलि] *marvellous, wonderful, a wonder*, l. 24^a, 25¹³; ii. 42^b, iii. 31^b.
 सङ्गुलि [सङ्गुलि] *eye*, i. 16^a; ii. 3^a, 27^a, 41^c; iv. 1^b.
 सङ्गुलि *not produced*, see लङ्ग.
 सङ्गुलि [सङ्गुलि] *to-day*, l. 20¹⁴, 34²³; ii. 1^a, 6¹⁴, 23^a, 29^b; iii. 8^a, 20^a, 24^b; iv. 9¹⁰, 18²⁰, 19^a.
 सङ्गुलि [सङ्गुलि] *an honorable man, master*, i. 12^a, 20¹¹, 32^a, 34¹; ii. 6⁷; iv. 20^a.
 सङ्गुलि [सङ्गुलि] *honorific designation of the husband*, l. 19^a, 34²⁰; iv. 20^a.
 सङ्गुलि [सङ्गुलि] *superintendent, head* *syhakkhikādo*, iv. 9¹²

सङ्गुलि *ts. border, end, skirt*, l. 26^c, 27^b; iii. 3^c, 22^a.
 सङ्गुलि [न्] *collyrium*, i. 20¹⁵, 26^a; ii. 19^a.
 सङ्गुलि *see* जतजलि.
 सङ्गुलि *see* सुरभवा.
 सङ्गुलि [सङ्गुलि] *Chand*, i. 2^b, 38^d; ii. 6^d.
 सङ्गुलि [सङ्गुलि] *name of a woman*, iv. 9¹¹.
 सङ्गुलि [सङ्गुलि] *name of a woman*, iv. 9^a.
 सङ्गुलि [सङ्गुलि] *name of a woman*, iv. 9^a.
 सङ्गुलि [सङ्गुलि] *without interval, immediately adjoining*, l. 12^a; iv. 18¹¹.
 सङ्गुलि [सङ्गुलि] *wind*, i. 18^a, 17^a, 20^c; iii. 20^b.
 सङ्गुलि [सङ्गुलि] *resembling*, iii. 25^c, 28^d.
 सङ्गुलि [सङ्गुलि] *favor*, iv. 23^d.
 सङ्गुलि [सङ्गुलि] *conciliation*, l. 20¹³.
 सङ्गुलि [सङ्गुलि] *day after day*, iv. 24^a.
 सङ्गुलि [सङ्गुलि] *continuity, sequence*, iii. 25^a.
 सङ्गुलि [सङ्गुलि] *love*, iii. 12^a.
 सङ्गुलि [सङ्गुलि] *conformity to*, ii. 31^b.
 सङ्गुलि [सङ्गुलि] *other* *anno*, i. 20¹⁵; ii. 6^a, 29¹³, 12^a, iv. 18¹⁰. *anne*, i. 4⁵ *anpam*, l. 18⁷, 20²¹; ii. 6²⁴, 23^a, iii. 18^c, 14^c, 16^c, iv. 22^a, 23^a. *anpam* *ca. moreover*, l. 18⁷, 20²¹. *anne*, l. 27^a, iii. 19^c *anne*, iv. 2^a. *anne*, iv. 13^a, 15^b, 17^a. *anpam*, i. 1^b.
 सङ्गुलि [सङ्गुलि] *ear*, see सङ्गुलि.
 सङ्गुलि [सङ्गुलि] *each other*, iii. 9^a, iv. 10^b.
 सङ्गुलि [सङ्गुलि] *self, oneself*. *appe*, l. 8^a. *attānam*, iii. 4^a, 8^a. *attāno*, ii. 10^a; iii. 20^b.

अर्थ [अर्थ] *object, meaning*, i 8^a, 20⁷.^a
 अस्याधल [अस्ता] *the western mountain behind which the sun is supposed to set*, ii 50^d.
 अस्याखो [आस्यानो] *an assembly-room*, ii 3^a.
 अदह *that, yonder*. amunā, i 26^d.
 अदिष्टाय [अतिनियुक्त] *very clever*, ii 29¹⁰.
 अदिसतावि- [अतिसतापिन्] *very burning, hot*, ii 41^a.
 अदिसिचि [अतिचिचि] *very cold*, ii 41^a.
 अह [आह] *wet, moist*, ii 11^a.
 अक्ष [अर्धे] *half, half portion, side*, i 25^b, 28, ii 42¹¹.
 अक्षयारोह [अर्धंगारोह] *Giva as half female*, i 28^a.
 अर्धनिद्र [अर्धनिद्र] *half asleep*, ii 50^a.
 अथ [अथ] *now, then*, ii 11^a. adha iñ [atha iñ], *what else, yes, certainly*, i 4¹⁷, 21^a; iv. 19¹⁵. adha vā [atha vā] *or, or rather*, i 18¹⁰, 30^a. Cp अथ.
 अन्तर ts. *end*, i 14^d; iii 2^b; iv. 9^a, 9¹⁰, 11.
 अन्तर ts. *interior; interval; different, another*, i 7^b, 12^a, 28^a, 4, 34¹⁴, 35^b; ii 1^a, iii 3^b; iv. 18²⁷, 19¹⁴, 20¹⁵.
 अन्तरिद [न्] *gone within, hidden*, ii 43², 11.
 अन्तरेण ts. *without, except*, i 34¹⁷, 10; iv 18²².
 अन्तरे [पुर] *inner apartments, harem*, i 34²⁰; ii 11^a, iv. 9¹³.
 अन्तो [अन्तर] *internally, within*, iii 10^b, 12^a.
 "अन्ध [अन्ध] *the moon*. muhaanda, ii 17^a.
 अन्दोल- *to swing, wave, shake*. andolia, i 17^a. andolida, i 16^a.

अन्दोलण [न्] *swinging*, ii 35^a, 37^b.
 अन्धकार [न्] *darkness*, iii 22^a.
 अपुख [अपूर्व] *not having existed before, quite new, wonderful*, i 25^a, 34²⁵.
 अप- see अत्त-
 अवता ts. *a woman*, i 15^a; iv. 7^d.
 अव्यथाय [अभ्यर्थेन] *request*, iv. 23^a.
 अच्युत [अच्युत] *wonder*, i 26^a.
 अच्युताय [अभ्युत्थान] *rising from a seat in honor of*, iii 20²³.
 अमुया see अदह.
 अमोह्य [न्] *not bewildering*, iii 26^a.
 अम्य ts. *water*, iii 4^a.
 अम्यहे H. 4. 284. *a particle expressing joy*, i 34²⁴.
 अमो H. 2. 208. *a particle expressing surprise*, iii 20¹⁵.
 अम्यारिह [अस्मादृश्य] *likes me*, iv 2^a.
 अर [कर] *causing, performing*, i 15^b, 34²³; ii 28^d, iv. 24^a.
 अर्ह *to honor, praise*. accemi, iii 22^d. accido, i 34²³. accida, ii 6²², 22.
 अलल [न्] *a curl, lock of hair*, i 26^a; ii 20^a.
 अलंकार ts. *decoration, ornament*, i 31^a; ii 24^a.
 अलंकिज, अलं see क.
 अललल [न्] *a limb*, i 33^a; ii 48^a.
 अललल see लू + अल
 अवस्था [स्था] *state, condition*, ii 8^a, 9^a.
 अवलारेदि see लू + अल
 अवन्तिमुन्दरी ts. *name of the wife of Rājāpekharā*, i 11^b.
 अवर [अवर] *another*, iv. 12^a, 18^a.
 अवराहद [अवराजित] *name of a poet*, i 8^a.

अवसर *ts. occasion, turn*, ii. 0¹, 47¹; iii. 26¹.

अवसाय [अ] *stopping, end*, iv. 10^a.

अवस्ये [अवस्य] *necessarily*, iv. 18^a.

अवि [अवि] *and, also; though*, i. 1¹, 3¹, 17¹, 22¹, 26¹, 33¹; ii. 4¹, 5¹, 27¹, 29¹; 30¹, 31¹; iii. 1¹, 6¹, 8¹, 13¹, 14¹, 15¹, 21¹, 25¹, 27¹, 32¹; iv. 6¹, 9¹, 19¹, 23¹.

अविशीर्ष [अवि] *immodest, insolent*, iii. 8¹.

अह *to be. mhi*, i. 29^a; ii. 28^a; iii. 8¹, 9¹, 11¹; iv. 19¹, 23¹, 20¹. *si*, ii. 6¹, 11¹; iii. 22^a; iv. 2¹, 20¹. *at-thi*, i. 25^a, 34^a; iii. 9¹, 13¹, 14¹, 16¹; iv. 9¹, 18¹. *santi*, iv. 21^a. *asi*, i. 12^a.

अहुर *ts. a demon*, ii. 31^b; iv. 18^a.

अशोक [अशोक] *a tree with red flowers, Jonesia Acoka*, i. 20^a; ii. 42^a, 43^a, 46^a, 47^a.

अशोक्य [अशोक्य] *not drying up, not withering up*, iii. 26^a.

अथ [अथ] *then*, ii. 8^a. *Gp. अथ*.

अथ *L. aham*, i. 13¹, 16¹, 18¹, 20¹, 21¹, 22¹, 23¹, 24¹, 25¹, 26¹, 27¹, 28¹, 29¹, 30¹, 31¹, 32¹, 33¹, 34¹, 35¹, 36¹, 37¹, 38¹, 39¹, 40¹, 41¹, 42¹, 43¹, 44¹, 45¹, 46¹, 47¹, 48¹, 49¹, 50¹, 51¹, 52¹, 53¹, 54¹, 55¹, 56¹, 57¹, 58¹, 59¹, 60¹, 61¹, 62¹, 63¹, 64¹, 65¹, 66¹, 67¹, 68¹, 69¹, 70¹, 71¹, 72¹, 73¹, 74¹, 75¹, 76¹, 77¹, 78¹, 79¹, 80¹, 81¹, 82¹, 83¹, 84¹, 85¹, 86¹, 87¹, 88¹, 89¹, 90¹, 91¹, 92¹, 93¹, 94¹, 95¹, 96¹, 97¹, 98¹, 99¹, 100¹. *ham*, iii. 7^a. *maah*, i. 20¹, 28¹, 32¹, 34¹, 35¹; ii. 1^a; iii. 3^a, 20¹, 34¹. *mae*, i. 25¹, 34¹; ii. 6¹, 8¹, 24¹; iii. 3^a; iv. 18¹. *majjha*, i. 16¹; ii. 40¹; iii. 23^a; iv. 21^a. *mama*, iii. 4^a. *ma-ha*, i. 18¹, 19¹, 20¹, 25¹, 30¹, 34¹; ii. 3^a, 6^a, 8^a, 9^a, 29¹, 42¹; iii. 24¹; iv. 19¹. *me*, i. 18¹, 20¹, 22¹, 34¹; iii. 2^a, 3^a, 16¹, 20¹; iv. 2¹. *amha*, i. 16¹, 34¹, 36¹. *ambanam*, i. 4¹, 19¹, 20¹. *no*, i. 1^a.

अह *ts. a particle implying sorrow or surprise, alas*, i. 25¹; ii. 42¹.

अहिण्य [अहिण्य] *acting, gesticulation*, iv. 15^a.

अहिण्य [अहिण्य] *new, original*, iii. 31¹.

अहिदेवमा [अहिदेवमा] *presiding deity*, ii. 48^a.

अहिण्य [अहिण्य] *intention*, ii. 48¹; iii. 8^a.

अहि [अहि] *a kang*, i. 12^a; iii. 5^a.

अहो *ts. a particle expressing surprise*, i. 29¹; ii. 29¹, 42¹; iii. 4¹, 31¹; iv. 0¹, 9¹, 19¹.

अहोमुख [अहोमुख] *having the face downwards*, ii. 13^a.

अह [अह] *a particle expressing pain or anger*, i. 18¹, 20¹; iv. 9¹.

अह *prep. to, until*, iv. 4^a. *Kannath* [akarpan] *up to the ear*, ii. 6^a. *Amulath*, *to the ground*, i. 4^a.

अह *see अह*.

अहवस [अहवस] *a sanctuary, altar*, iv. 18¹.

अहव [अहव] *attention, care*, i. 18^a.

अहव [अहव] *see अहव*.

अहवस [अहवस] *HD. L. 75. impatience, longing*, ii. 10^a.

अह [अह] *first; beginning with*, i. 1^a; ii. 10^a.

अहव [अहव] *weapon*, iii. 26^a.

अहवस [अहवस] *coming, return*, iv. 19¹.

अहवस *ts. show, display*, ii. 24¹, 32¹, 47¹; iii. 12¹.

अहवस *H. 2. 159. ostentatious, imposing*, ii. 31^a.

अहव *H. 2. 138. applied*, iv. 9¹.

आवाय [°म] *mouth, face*, ii. 1^c, 30^a; iii. 3^a, 16^a.

आवान्दय [°नन्दन] *pleasing, delighting*, iii. 28^b.

आवावेदि *see* वा + अ.

आवा [°वा] *an order, command*, i. 18^d.

आतकु *ts. disease, pain*, iv. 7^d.

आदेश [°श] *an order, command*, ii. 42^a, 22.

आद + व *to get, obtain, arrive*. patto, i. 13^d; iii. 4^b. patta, i. 20^b; ii. 28^c. pattammi, i. 35^b.

+ अय *to complete, to arrive, come*. samatta, ii. 44^d.

आरम्भ *ts. beginning*, i. 12^a.

आलवाल *ts. a basin or trench for water round the root of a tree*, i. 34¹².

आलिङ्ग्य [°य] *embracing*, ii. 1^c, 43^a, 44^b.

आली *ts. row, series*, ii. 11^c; iv. 21^d.

आलली *ts. line, row, range*, i. 4^a, 20^b, 22^a; ii. 16^a, 31^a, 32^a; iii. 26^d; iv. 2¹⁰, 21^b.

आलिल *ts. turbid, greasy*, i. 13^a.

आलेख [°ख] *entering into, devotedness, passion*, ii. 1^a.

आलय [°य] *a seat*, i. 21^a, 24¹, 34¹; iv. 19^a.

आलय [°य] *a hermitage*, i. 17^a.

आशा [°वा] *hope*, ii. 9^d.

आशरण [आश°] *an ornament*, i. 20^a, 28^a; iv. 10^a, 14^b, 19^a.

आशा [°आ] *light, appearance*, ii. 41^b.

आहायन [°आयन] *a proverb*, iv. 20^a.

वृ *to go*. ei, iii. 10^b. edu, ii. 0^a.

+ वृ *to come*. edi, iv. 19^a. enti, i. 15^d. ehi, i. 12^a, 34^a, 22; iii. 20^a. enti, ii. 31^d.

वृ [किम्] *see* अथ ई.

वृष [वृति] *H. l. 91. thus*, i. 9^b; ii. 22^a, 40^a.

वृष *see* इदम्

वृष *ts. thus*, i. 18^c, 33^c; ii. 41^c.

वृष *thus, that*. aam, ii. 45^a, iv. 18¹².

iam, i. 4^a, 26^d, 35^c; ii. 29¹²; iv. 18¹²,

19¹², 14, 21, 22, 23. imah, ii. 27^d; iii.

8^a. idam, i. 24¹; ii. 22¹, 28¹; iii. 20¹²;

iv. 2^a, 19¹², 23¹. imam, ii. 29^a.

impe, i. 12^a, 28^a; iii. 19^a, 34^b.

assa, i. 10^a. imae, i. 34¹. imie,

ii. 24^c; iv. 20^a. imia, i. 28^b. ime, i. 4^a.

ima, iv. 14^a. imau, iv. 11^a. imao,

i. 34¹². imu, iv. 10^b. imepam,

i. 7^b.

वृष [वृतर] *another*, i. 4^a.

वृषी [वृतर] *hence, this way, further*, ii. 0^a, 41^a; iv. 10¹, 22^a.

वृष [वृह] *here*, i. 14¹, 20¹², 25¹; ii. 29¹², 41^a, iv. 18¹², 19^a. Cp. वृष

वृषभाल [वृषभाल] *jugglery*, iii. 20¹², 21.

वृषभाल *the same*, ii. 44¹; iii. 12^d.

वृषोत्तर *ts. a blue lotus*, ii. 3^a.

वृषु *ts. the moon*, ii. 1^c, 29^d, 30^d, 41^b; iii. 1^c, 32^a.

वृष *ts. like, as, as it were*, iii. 20^b, 28^a.

वृष *to wish*. icchami, i. 24^a. icchal, i. 11^b. icchanti, ii. 28^a. icchidā, i. 34¹².

+ वृषु *to search*. appestadu, i. 20¹². aunesidut, iv. 19¹².

+ वृष *to dismiss, send*. pesahi, i. 34¹².

pesedu, iii. 34^a. pesiam, ii. 7^a.

pesida, ii. 6¹². pesidā, iv. 9¹²,

18¹².

इत्ता *ts. here*, i. 7^b; ii. 48^a; iii. 13^a, 16^c, 17^a; iv. 2^a. *Op. इत्*.

ईत् + उय *to neglect, overlook, disregard*.
uvekkhiadi, iii. 20^a.

+ ष *to see*. pekkhāmi, iii. 20¹³. pecccha, i. 14^a; iii. 32^b, 34^b; iv. 10^b. pak-
kha, i. 18^a; ii. 43^b, 44¹. pekkha-
du, i. 16^a. peccchantinam, ii. 30^c.
pekkhidavvañh, iv. 9¹².

ईदिस [-दुय] *fem. ०st, such*, i. 18^a, 20^{22, 23}, 34¹⁷, ii. 45¹.

ईस [ईयल] *slightly*, iii. 23^a. iisa, i. 14^b; iii. 4^a. iisai, ii. 1^a.

ईसर [-सर] *see* सोईसर.

ईसारीस [ईयारोरो] *jealous anger*, i. 4^a.

इ *ts. an expletive particle*, iii. 18^b, 14^{a, b}.

उगर [-दर] *the belly*, ii. 1^b.

उगर [-दर] *noble, exalted*, i. 19^a.

उदद [-चित] *fit, proper*, i. 4^a; ii. 10^a; iv. 19^a.

उद्गर [-त्तर] *a heap, multitude*, i. 19^a; iv. 18²².

उद्दे *H. 1. 58. the same*, iii. 1^a.

उद्दु *to sprinkle, wet, moisten*. ukkhiñ-
nam, iv. 8^a.

उच्च *ts. high, elevated*, ii. 31^a.

उच्चथ [-थ] *a collection, heap*, i. 28^a; ii. 21^a; iv. 10^a.

उच्चोद [Vचुद] *withering*, ii. 10^a.

उच्चङ्ग [उत्तर] *lap, interior*, ii. 29^a; iii. 27^a.

उच्चल [उत्तल] *bright, shining, beautiful*,
i. 34^a, ii. 40^a, 41^a, iii. 4^b, 27^a.

उच्चल [उत्तल] *pleasure-garden, park*, ii. 6²², iii. 22^{a, b}, iv. 18²².

उच्चुथं [उच्चुथ] *directly, straightforward-
ly*, i. 20^{a, 22}.

उच्चोद [उच्चोत्त] *light, lustre*, iii. 24^a, 16¹.

उच्चुत्ता *a star*. udusamaa, evening, i. 36^b.

उच्चुत्तमि [-त्त] *terrified*, ii. 29^b.

उच्च [पुनर] *again, however*, i. 4^{a, 14, 19}, 6^b, 16^a, 20^{a, 14, 25, 26, 41}, 28^a, 33^b, 34²²; ii. 1^a, 6¹¹, 8¹, 10^a, 24^a, 29^a, 32^a, 41^a, 42¹⁴, 43^{a, 11}, 48^a, 49^a, iii. 8^a, 9^a, 16^a, 38^b, 34^a; iv. 1^b, 2^a, 5^a, 7^a, 9¹², 19^a.

Op. पुयो.

उच्चथ [उच्चत्त] *high, elevated*, iii. 16^b.

उच्चथ [उच्चत्त] *hot, warm*, ii. 11^a.

उच्चत्ता *crest, chaplet*, iii. 29^a; iv. 7^a.

उत्तर *ts. northern; accompanied with,
consisting chiefly of*, i. 18^a; iv. 9¹¹.

उत्तरकगुणी [-कगुणी] *the 18th lunar man-
sion, preceding Hasta, which word
means also hand*, i. 20¹⁴.

उत्तराशाढा [-शाढा] *the 21st lunar mansion;
preceding Grahaṇa, which word
means also ear*, i. 20²¹.

उत्तरीय [-य] *an upper garment*, i. 34^a; iv. 20¹².

उत्ताथ [-थ] *stretched out, concealed*, i. 18^a.

उत्ताथ [उत्ताथ] *fear, terror*, iii. 7^a.

उत्ति [उत्ति] *speech, expression*, i. 8^b, 20¹, iii. 31¹.

उत्तुङ्ग *ts. lofty, high, tall*, ii. 29¹²; iii. 7^a.

उत्तमण [उत्तमण] *raising*, i. 18^b.

उद्देस [-स] *place, region*, ii. 42²².

उत्पत्ति [उत्पत्ति] *birth, origin*, i. 34¹⁷.

उत्पल [उत्पल] *a blue lotus*, i. 34^a; iv. 7^a.

उत्पित *see* च *Caus*

उपकुल [उत्कु] *opened, swollen*, i. 20^b.
उत्किम्बि H.D. 1. 127. *jem. xi, afflicted, dejected*, ii. 9^c.

उत्कुण H. 4. 101. *emerging, rising*, ii. 31^d.

उत्किन्जदि *see* भिद् + उद्.

उमा *ts. name of the wife of Giva*, i. 24^c.

उमत्त [उन्म] *drunken, mad*, ii. 2^d.

उम्मुङ्ग *see* मुच् + उद्.

उम्मुहिद् [उन्मुद्रित] *unsealed, opened*, ii. 47^b.

उम्ह- [उमन्] *heat*, iv. 1^a.

उरई [गौ] *a female snake*, i. 20^a.

उल्लत् *ts. sport, play; splendor*, ii. 47^b; iv. 22^d.

उल्लसि- [‘लिन] *shining*, i. 28^b.

उल्लय [उपय] *instrument, means*, iv. 9¹³, 19¹³, 44.

उपगार [उपय] *procedures, (remedial) treatment*, ii. 41^a, 42^a, 21^a; iii. 19^c.

उपग्याम [उपाध्याय] *teacher*, i. 9^a; iv. 20¹³.

उपमा [उप] *resemblance; as last member of a compound, like to*, i. 32^b; iii. 18^b; iv. 9^d.

उपमाया [उपमान] *comparison*, i. 30^c.

उपरि [उप] *above, over*, ii. 20^b, 83^a; iii. 3^a, iv. 9¹².

उपह H. 2. 211, H.D. 1. 98 *see* lo, ii. 50^d.

उप्वेल [उव्वेल] H. 4. 223. *overflowing*, ii. 1^b.

उत्तम [उत्तय] *both*, ii. 18^a, 42²¹; iv. 2ⁱ.

कसय [उत्सव] *festival, pleasure*, i. 13^d, 16³, 18^d, iv. 21^c.

कसुम [उत्सुक] *desirous, eagerly expecting*, ii. 40^a.

क Caus., *to give, offer*. appenti, ii. 38^b. uppini, ii. 19^b.

एक्क [एक्क] *one*. ekka, i. 26^d, iii. 25^d, iv. 1^b, 2^a, 7^d, 9^d ekko, i. 18¹, 20¹¹; ii. 6²³, iii. 17^c. ekka, i. 4³. ekkam, i. 25^c, 26^c. ekkena, i. 24^c, 27^a; ii. 6²³, iii. 4^c. ekkassum, i. 20²⁵. ekke, iv. 2¹.

एक्कल [एक्कल] *near*, ii. 8^d.

एक्कमित्त [एक्कमित्त] *the one or only friend*, ii. 50^c.

एक्कयत्त [एक्का] *a single string of pearls*, i. 20⁷; iii. 5^b, 6^a, 20^a.

एक्केक्का [एक्केक्का] *the being one-by-one* *see, one by one, singly*, iii. 5^a.

एक्केल्ल H.D. 1. 145. *one another*, iii. 10^a.

एण *ts a black antelope*, ii. 21^b.

एण्ह [एणा] *the moon*, iii. 28^d.

एण्णहि [‘णाहि] *musk*, ii. 7^b.

एण्ह H. 2. 134. *here, now*, i. 14^c, 20^c; ii. 43¹.

एतद् *this, that*. esa, i. 4¹⁰, 28^a; ii. 27¹; iv. 3^a, 7^d, 20¹¹. eso, i. 4⁷, 28¹, 34²⁴, ii. 6¹⁰, 20, 43¹³, 46¹; iii. 8³, 20¹⁵, 34², 2; iv. 18³, 20^c. esa, i. 20^a, 12, 40, 28³, 30^d, 32^c, 34¹, 34²; ii. 6¹⁷, 8^b, 10^a, 41^c, iv. 9¹⁴, 18¹⁴, 20, 19¹⁴. eam, i. 5^a, 11^b, 35^a; ii. 8^c. edam, i. 4¹¹, 5³, 31¹, 34⁵. ii. 6^a, 10³, 29³, 41¹, 42⁷, 43³; iii. 9¹, 12³, 34⁵, 7; iv. 5¹, 18¹⁰, 27, 34, 35. edassa, i. 5^c, 28¹. esi, ii. 40^a. edke, i. 31¹.

33 ² , ii 9 ¹ , 10 ¹ ee, iv. 4 ¹ . edānu.	कड़म [कड़म] <i>hard, rough, merciless</i> , i. 20 ¹¹
ii. 8 ² . edānuh, ii. 10 ³ . edānam,	कड़ुया ts <i>a bracelet</i> , i. 18 ¹⁰ .
i. 34 ^{21, 22} .	कड़ुली ts HD. 2 12 <i>the Açola tree</i> , i. 17 ² .
वर्तमान H. 2. 157. <i>so much, so great</i> , ii. 6 ¹² .	काच [काच] <i>glass, crystal</i> , i. 20 ¹¹ .
वर्त [वर्त] <i>here</i> , i. 12 ² , 25 ³ , 34 ² ; ii. 8 ¹ , 9 ¹ , 44 ² , 47 ^{1, 4} ; iii. 12 ² ; iv. 5 ¹ , 18 ¹¹ .	काज [काज] <i>work, affair, business</i> , ii. 6 ¹ , 28 ¹ , 29 ^{1, 4, 12} . kim kajam, <i>what is the use of</i> , ii. 28 ² ; iii. 1 ¹ , 12 ¹ , 19 ² .
ettthantare, <i>in the meantime</i> i. 29 ² .	काजल ts <i>lampblack, used as a collyrium</i> , i. 20 ¹ ; ii. 23 ¹ , 41 ¹ , 46 ² ; iii. 33 ² , iv. 14 ² .
वदावत्त [वदावत्त] <i>being in that condition</i> , i. 34 ² .	काजल [काजल] <i>gold</i> , i. 32 ² ; ii. 19 ² ; iii. 1 ¹ .
वदेन [वदेन] H. 1. 271. <i>just so</i> , ii. 49 ² , iii. 9 ² .	काजलकण्ड [काजलकण्ड] <i>name of a bird</i> , i. 16 ² ; iii. 36 ¹ .
वदित [वदित] <i>such</i> , iii. 21 ² .	काजलमाला [काजलमाला] <i>name of a woman</i> , iv. 9 ¹⁰ .
वर्ष ts. <i>thus, so</i> , i. 18 ¹² , 20 ^{12, 17, 22, 20} ; ii. 6 ¹ , 40 ¹ , 50 ² ; iii. 3 ² , 8 ² , 16 ¹ ; iv. 4 ¹ , 18 ¹² , 19 ^{12, 16} .	काजलमाल [काजलमाल] <i>mount Maru</i> , ii. 15 ² .
वर्ष [वर्ष] i. 18 ² ; ii. 41 ² .	काजली [काजली] <i>name of a town in Southern India, Conjevaram</i> i. 15 ² .
वर्षावर्षावर्षा HD. 1. 164. <i>a female servant</i> , ii. 9 ¹ , 28 ² .	काजली [काजली] <i>a girdle</i> , i. 34 ² ; ii. 15 ² , 28 ² , 34 ² , iii. 18 ² .
वर्षाव [वर्षाव] H. 1. 82. <i>wet, moistened, juicy, fresh, new</i> , i. 28 ² ; iii. 1 ² ; iv. 4 ² , 7 ² .	काजलुलिगा [काजलुलिगा] <i>a bodice</i> , i. 20 ² .
वर्षाव [वर्षाव] <i>a medicament</i> , iv. 6 ² .	काजलुलिगा [काजलुलिगा] <i>sour gruel</i> , ii. 29 ¹¹ .
वर्षाव [वर्षाव] <i>the plantain tree</i> , ii. 14 ² ; iv. 18 ¹ .	काजलुलिगा [काजलुलिगा] <i>to show, display, manifest</i> , pādei, iii. 12 ² , 17 ² .
वर्षा [वर्षा] <i>a poet</i> , i. 1 ² , 4 ² , 5 ² , 6 ² , 8 ² , 9 ² , 10 ² , 20 ² .	काजलुलिगा [काजलुलिगा] <i>a glance, a side-long look</i> , i. 29 ² , iv. 24 ² .
वर्षाव [वर्षाव] <i>poetry, office of poet</i> , i. 19 ² , 20 ^{2, 12} , ii. 10 ² .	काजलुलिगा HD. 2 32 <i>a cloth girt round the loins</i> , i. 27 ² .
वर्षाव [वर्षाव] <i>a king of poets, a honorific epithet of a poet</i> , i. 11 ² .	काजलुलिगा [काजलुलिगा] <i>a girdle</i> , i. 20 ² .
वर्षाव [वर्षाव] <i>the same</i> , i. 9 ² .	काजलुलिगा see कण्ड
वर्षा [वर्षा] <i>a sacrifice</i> , i. 24 ² .	काजलुलिगा ts <i>a drop</i> , iv. 8 ² .
	काजलुलिगा [काजलुलिगा] <i>gold</i> , i. 20 ² ; iii. 22 ² ; iv. 9 ¹² .
	काजलुलिगा [काजलुलिगा] <i>tinkling</i> , ii. 32 ² .

कण्ठि [कण्ठ] *youngest*, ii. 6³⁴.
 कण्ठस्य [क] *a thorn, prickle, sting*, iii. 24²; iv. 21², 22⁴.
 कण्ठस्य *the throat*, i. 16¹, 20²⁷; ii. 1¹, 2², 17², iii. 2², 6¹, 20⁷; iv. 17².
 कण्ठ [का] *an arrow*, i. 16²; iii. 18⁴.
 कण्ठहारे *to excavate; carve, sculpture*.
 rīṇa, iii. 17⁴. *According to O - utkīrya. Cp Marāṭhī, kaṇṭhāraṇem*
 कण्ठ [कण्ठ] *ear*, i. 20²⁰, 32²; ii. 27², iii. 20².
 कण्ठरत्न [कण्ठरत्न] *name of a city, Kanoy*, iii. 5².
 कण्ठकर [कण्ठकर] *an ornament worn in the ear, an ear-ring*, i. 14².
 कन्या [कन्या] *a young girl*, i. 25².
 कन्याही [कन्याही] *a Kārnāṭa woman*, i. 15².
 कण्ठपद्म [कण्ठपद्म] *an ear-lotus*, i. 34².
 कण्ठरिज [कण्ठरिज] *musk*, i. 18¹⁰, 34²⁰.
 कथ् *to tell, say*. kadhemi, i. 32¹; iv. 9². kadhemi, ii. 11². kadhedu, in 2². kadhese, iii. 16², iv. 18². kadhijau, i. 5². kadhidu, i. 34⁷; in 3². kadhido, ii. 41², 50². akadhida, i. 28⁴. kadhidaṁ, i. 5².
 कथं [कथं] *how, why*, i. 18¹⁵, 30¹, ii. 1², 6¹², 11², 40²; iii. 10¹, 22²; iv. 2¹.
 Cp कथं
 कण्ठारत्न *wretchedness, imbecility (K, kārpanya)*, i. 19², 20².
 कन्ति [का] *loveliness beauty*, ii. 27², 30².
 कन्द *ts a root, bulb, garlic*, iii. 28², 29¹.
 कन्दप [कण्ठ] *Cupid*, i. 16²; ii. 40², 41²; iii. 28².
 कन्दपकोली [कन्दपकोली] *name of a woman*.
 iv. 9¹.

कन्दलित [क] *richly or suddenly produced*, i. 16².
 कन्दलित H 2. 159 *shooting, sprouting*, iii. 28².
 कन्दली *the plantain tree; a new shoot, sprig*, ii. 14²; iii. 20²; iv. 7².
 कन्दोद HD. 2. 9. *a blue lotus*, iii. 28².
 कण्ठ [कण्ठ] *end of the world, universal destruction*, iv. 19².
 कण्ठ [कण्ठ] *camphor*, i. 17², 29², 34²⁰; iii. 28², iv. 5².
 कण्ठरत्न [कण्ठ] *name of the heroine of our play*, i. 34²⁰, 34²; ii. 6², 28², 29², 40², 42¹², 17²; iii. 8², 20²³, 22¹, 31²; iv. 9², 19², 22², 24², 25², 26², 27², 28², 29², 30², 31², 32², 33², 34², 35², 36², 37², 38², 39², 40², 41², 42², 43², 44², 45², 46², 47², 48², 49², 50², 51², 52², 53², 54², 55², 56², 57², 58², 59², 60², 61², 62², 63², 64², 65², 66², 67², 68², 69², 70², 71², 72², 73², 74², 75², 76², 77², 78², 79², 80², 81², 82², 83², 84², 85², 86², 87², 88², 89², 90², 91², 92², 93², 94², 95², 96², 97², 98², 99², 100².
 कस [क] *succession, regular course, manner*, iii. 4², 5², 25²; iv. 3².
 कस *ts a lotus*, ii. 11², 16², 50²; iv. 22².
 कस *ts a name of Lakṣmī*, iv. 24².
 कसि- [कसि] *shaking, agitating*, i. 17².
 कस- [कस] *action, performance*, iv. 16².
 कसय [कसय] *magic, witchcraft*, ii. 26².
 कस *ts hand; ray, beam*, ii. 16², 42²; iii. 20², 24², 25².
 कस *ts a box*, iv. 9².
 कस *ts doing, making*, ii. 6²; iv. 16².
 कसिद [क] *a small box*, iii. 5².
 कस *ts a sword*, iv. 9².
 कस *ts gaping; terrible; fem. a terrible form of Durgā*, i. 18², 20²⁰; iv. 16².
 कसिद [क] *made terrible*, iv. 2².
 कसि- [कसि] *an elephant*, ii. 6²⁰.
 कल् *to hold, do, notice*. akalia, i. 2².
 kalida, iv. 9²⁰.
 कलकविट- [कविट] *the cuckoo*, i. 16².

कलङ्क ts. *stain, fault*, iii. 10^a.
 कलया [°न] *doing, putting on*, iii. 28^c,
 iv. 4^a.
 कलम ts. *rice*, i. 19^a.
 कलम्ब ts. *the Kadamba tree*, iii. 24^a.
 कलस [°य] *a water-pot. thanakalasa, a breast like a water-pot*, ii. 24^b;
 iii. 7^d. *thanakalasinī, a woman having such breasts*, ii. 23^b.
 कलव्यस ts. *a swan*, iii. 23^b.
 कला ts. 1. *a small part, a digit of the moon*, i. 4^b, ii. 10^c, 46^a; iii. 25^d.
 2. *any practical art*, ii. 27^c.
 कलिभा [°जा] *a flower, bud*, ii. 27^a; iii. 1^a.
 कलिहसेया [°न] *name of a woman*, iv. 9^a.
 कलेवर ts. *body*, iv. 22^c.
 कल्लोलवती [°त] *name of a woman*, iv. 9¹³.
 कल्लोलिणी [°नी] *a river*, ii. 3^a.
 कल्लव [°न] *eating, swallowing*, i. 20^b.
 कल्लित्त [°त] *eaten, chewed*, iii. 2^b.
 कलाव [°पास] *the skull*, iv. 19^b.
 कविञ्जल [कवि] *name of the Vidūṣaka*,
 i. 20^a, 24^a, 34¹; ii. 27¹, 29¹; iv. 20^a.
 कवील [°वील] *the cheek*, i. 32^b; iii. 33^b.
 काव्य [काव्य] *a poem, poetry, a Kāvya*,
 i. 14^a, 6^b, 19^a, 20^a; ii. 4^c.
 कव् to *rub, test, try*. *kastadi*, i. 18¹³.
 कस + वि to *open, bloom*. *viasanti*, ii. 43^b.
 कसपट्टिआ [कषपट्टिका] *a touch-stone*, i. 18¹³,
 19⁷.
 कसाव [कषाव] *red, affected*, iv. 23^a.
 कहं [कथम] *how*, iv. 1^a, 3^d. *kahaṁ pi*
 [kathamapi] *somehow, in any way*,
 ii. 39^a, iii. 32^a. Cp. कथं.
 कथि H 3 60. *where*. i. 35^b, ii. 42¹³,

43^a. *kahum pi, somewhere, anywhere*, i. 24^a, 25¹.
 काय [°य] *body*, iv. 14^a.
 काय ts. *one-eyed*, i. 20⁷.
 कायण [°न] *a forest, park*, ii. 22^b.
 काम ts. *love, Cupid*, ii. 5^b; iv. 2¹, 7^c.
 कामं ts. *well, forsooth*, iii. 19².
 कामरुव [°य] *Assam*, i. 14¹.
 कामसेया [°न] *name of a woman*, iv. 9^a.
 कामिणी [°नी] *a loving, beautiful woman*,
 i. 32^a, ii. 43^b, 48^a, iii. 18^c; iv. 8^c.
 कार ts. *(at the end of comp.) author*,
 i. 8^c.
 कारख ts. *reason, cause*, ii. 27^d, 42¹¹, 47¹,
 iii. 14^a, 9^b.
 कारागन्धिर ts. *a prison-house, jail*, iv. 9^a.
 कारि- [°रि] *doing, causing*, ii. 10^a.
 काल ts. *time; death, the destroying god*,
 i. 8^a, ii. 6^a, 28^a, 41^a, 50¹, iii. 4^a,
 iv. 2^b, 19^a.
 काल ts. *black*, iv. 14^a, 18^b.
 कालवन्दरिख [°वावरिख] *a scholar*, i. 18¹.
 कालन्तर [°तान्तर] *opportunity*, i. 35^b.
 काली ts. *a name of Durgā*, iv. 19^b.
 काय् + न् to *appear, become manifest*.
paśasi, iii. 11^d.
 किञ्च [क्रिय] *performance, a religious rite*, i. 24^b.
 किञ्च [कति] *work, composition*, i. 11^b.
 किंसुख [°मुख] *a tree, Butea, rondsos, having red blossoms*, i. 16^a.
 किंकरि ts. *a female servant*, i. 36^b.
 किङ्किणी ts. *a bell*, i. 20^a; ii. 32^b, 34^b;
 iv. 17^a.
 किञ्चि [कोति] *fame*, ii. 35^b.
 किञ्चि [कचि] *artificial*, ii. 28^a

किम् the interrogative pronoun, *who, what, which*; with *vi, pi*, it is indefinite, *some one, a certain*. The neuter *kim* is used with *instr.* in the sense, *what is the use of?* *kim* is used also as an interrogative particle. *kim ca*, moreover, further. *ko*, i. 4¹³, 5^{a, b}, 16¹, 20³⁰, 28¹, 35^b, ii. 23^c, 27^c, 29^{12, 13}, 47⁴, iii. 15^a. *kā*, i. 4^a, 16¹, 20¹², 33^c, 34^{1, 2}, ii. 25^b, 27^d, iii. 1^b; iv. 9¹, 6^a, 19³⁰. *kūh*, i. 1^c, 4^{2, 12, 13}, 6^{b, 2}, 8¹, 11¹, 16², 18^{a, 10, 12, 13}, 19^{4, 6}, 20^{2, 4, 20}, 21^{2, 5}, 22^a, 23¹, 24⁴, 25¹, 26², 34^c, 35^b; ii. 6¹², 10^{c, 2, 4}, 11^{2, 4}, 16², 24^{2, 28-4}, 29^{a, 4}, 41², 42^{7, 12, 14, 15, 16, 17, 32}, 43¹¹, 47¹, 48²; iii. 1^{a, 4}, 2¹, 8^{a, 2}, 9¹, 12^{1, 2}, 13^{a, b, c}, 14^{a, b, c}, 16^{a, b, c, 2}, 19^c, 20^{a, 12, 14, 17}, 24^{a, 2}; iv. 2^{a, 6}, 3¹, 4^c, 9¹², 18^{a, 20}, 19^{12, 24, 42, 47}, 22^{a, 1, 2}, 23^c. *kāh*, ii. 11¹. *kepa*, i. 10¹. *kassa*, i. 28⁴, 27^c; ii. 32⁴, 40^b, 42^a; iii. 8², 9^a; iv. 6⁴. *kā*, iii. 9^a. *ke* ii. 42³⁰.

किरण *ts.* a ray, beam, ii. 29⁴, 50^c; iii. 28⁴.

किराद [र] a *Kirāta*; a dwarf, iii. 34^a

किन्तु *ts.* certainly, I think, ii. 8^b.

किलकिन् to sound, jubilate, laugh. *lai, ii. 34^b

किलम्बद् see कम्.

किलस [य] a young and tender shoot, ii. 42^a.

कीदृश [य] of what kind, i. 20³⁰; ii. 42³⁰; iii. 3^a, 9^a; iv. 19³⁰.

कीर्त्तु II. 2. 68. why, ii. 42³⁰.

कुगाम [याम] a petty village or hamlet, i. 18¹².

कुङ्कुम *ts.* saffron, i. 13^a, 16^a; ii. 8^a, 12^a iii. 14^b, 15^a, 20^a.

कुञ्ज [कुञ्ज] beard, i. 20¹².

कुञ्ज [य] humpbacked, crooked, iii. 34^a.

कुटिली [नी] *ts.* a bawd, i. 18^a, 34²⁴.

कुटिल [दिल] crooked, curled, ii. 20^a

कुटुम्ब [कुटुम्ब] family, household, relationship, i. 4¹², 34²¹.

कुण्डल *ts.* an ear-ring, ii. 18^a.

कुण्डलि [र] bowed, bent, ii. 6⁴.

कुन्त *ts.* a lance, iv. 9¹⁰.

कुन्तल *ts.* the hair of the head, ii. 41^b.

कुन्तल *ts.* name of a country, i. 12^b, 34^a. *kuntali*, a *Kuntala* woman, i. 15^c.

कुन्दमाना *ts.* name of a woman, iv. 9¹⁰.

कुप to be angry. *kuppadi*, ii. 47². *kuppa*, i. 20^{a, 11}.

कुप्यावस [कुप्यावस] a sort of bodice, i. 13^b.

कुमरी [मारी] a girl, ii. 22^a, iii. 17^c.

कुमारत्व [र] childhood, the age from 10 to 12, iii. 16^a.

कुम्भ *ts.* a pitcher, water-pot, jar, ii. 44^a.

कुम्भट [य] a white gourd, iv. 18^a

कुम्भुम्ब [य] an epithet of *Agastya*, i. 17^a

कुसुम्यो [य] a deer-eyed woman, ii. 3².

कुसुमा [य] name of a woman, the confidential servant of *Karpūra-mañjarī*, iii. 19³, iv. 20^a.

कुल *ts.* a lock of hair, i. 15^a

कुलम्ब [य] a species of *amaranth* ii. 42³¹, 43^{a, 13}, 44^a, 45^a.

कुङ्कुमाङ्ग- to croon, grumble, growl. *rā-
anto, iii. 2¹. *rānti, i. 18¹³.
कुल ts. family, herd, collection, i. 11¹,
17¹, 19¹, ii. 2¹, 44¹.
कुलमया [*मार्ग] the doctrine and practices
of left-hand Gāthas, i. 22¹.
कुल्ला [*व्या] a river, stream, ii. 10¹.
कुवलय [*व] the blue water-lily, ii. 19¹,
38¹, 42¹.
कुशल [*शल] skilful, clever, i. 1¹.
कुसुमिव [*शीलव] an actor, i. 4¹.
कुसुम ts. a flower, i. 4¹, 16¹; ii. 6¹¹, 7¹,
21¹, 44¹, 45¹; iii. 1¹, 22¹, 24¹; iv.
18¹, 19¹, 21¹, 23¹.
कुसुमधर [*धर] Cupid, iii. 7¹; iv. 2¹.
कुसुमानर [*नर] the spring, ii. 1¹.
कुसुमावह [*युध] Cupid, ii. 35¹.
कुहर ts. a cavity, ii. 30¹; iii. 20¹.
कूट ts. food, boiled rice, i. 19¹.
कृ to make, do, prepare. Caus., to cause
to do. kupai, ii. 31¹; iv. 8¹. ka-
redi, i. 20¹³; iv. 18¹. kunanti, i.
14¹, iv. 14¹, 15¹. karissam, ii.
10¹, 43¹; iv. 2¹. kupa, iv. 20¹.
karedu, iv. 20¹, 10¹. kupanto, ii.
50¹. kunantā, i. 15¹, iii. 28¹. ku-
pantāpā, ii. 46¹. kēdum, ii. 6¹⁴.
kāūna, ii. 8¹. kadua, ii. 8¹, iii.
5¹; iv. 9¹, 18¹, 19¹. kijjai, ii. 27¹;
iii. 15¹. kariadi, i. 20¹³. kijjai,
iii. 1¹. kariadu, i. 20¹, 25¹; ii.
43¹, 50¹, iv. 19¹, 20¹, 21¹, 22¹. kaa,
iv. 17¹. kida, ii. 6¹³. kao, iii.
32¹. kido, ii. 9¹; iv. 18¹. kaam,
ii. 47¹. kidam, i. 19¹; ii. 6¹⁴, 11¹,
47¹; iii. 30¹; iv. 20¹. kaē, ii. 10¹.

kade, ii. 42¹, 10¹, 12¹. kidāo, iv. 9¹.
kaā, ii. 19¹. karapijam, i. 12¹.
kādavva, i. 34¹. kādavvam, i.
24¹; ii. 29¹. kario, ii. 15¹. kari-
dam, iv. 18¹.
+ कृत to decorate. *kiam, i. 33¹. *ki-
dā, ii. 24¹.
कृत् to draw, drag away, bend. kaḍ-
ḍhijai, ii. 29¹. kaḍḍhia, i. 32¹.
kaddhūḍāo, iii. 4¹.
+ कृत् to draw, pull, snatch. kaḍḍhia,
i. 29¹.
कृत् to spread, scatter. kirai, iii. 20¹.
kirantā, iii. 28¹.
कोमल fem. कोमल [*तल] name of a plant,
i. 29¹; ii. 7¹; iv. 21¹, 22¹.
कोमलिव [*दारिका] a mealow, iii. 20¹.
कोमल [*तल] name of a plant, ii. 6¹, 10¹, 11¹, 12¹.
कोमल ts. play, sport, amorous sport, i.
24¹, 26¹, iii. 20¹, 23¹, 31¹, iv. 2¹, 9¹.
कोमलिव [*नर] causing pastime, i. 14¹.
कोमलिव [*न] a pleasure-park, ii. 22¹.
कोमलिव [*न] a pleasure-house, iv. 19¹.
कोमलिव [*ली] name of a woman, iv. 9¹.
कोमलिव [*न] a pleasure-palace, iv. 9¹.
कोमलिव [*न] a pleasure-couch, iii.
27¹.
कोमलिव [*न] the same, iii. 3¹.
कोमल ts. only, i. 6¹, 24¹; ii. 28¹.
कोम [*न] hair, i. 26¹.
कोमल ts. the filament of a flower, fibre;
the Bakula tree, iii. 1¹, 24¹, 25¹.
कोमल [*न] a bow, i. 16¹; iii. 20¹.
कोमल [*न] the cuckoo, i. 18¹; iii. 31¹.
कोमल [*न] desire, curiosity, ii.
39¹; iv. 18¹.

कोकहल *the same*, ii. 49^a.

कोटि [-टि] *ten millions*, iii. 5^b 2.

कोटु HD. 2. 33. *desire, curiosity*, ii. 37^b; iii. 3^c.

कोटुअचर [कोतुअचर] *a pleasure-house*, iv. 18^{aa}.

कोमल *ts. tender, soft*, ii. 10^c; iii. 33^a.

कोल [को] *belonging to the left-hand* *Çaktas*, i. 23^a.

कोलाहल *ts. a loud and confused noise*, iii. 34^a.

कोह [-ञ] *membrum virile*, i. 20^{aa}.

कञ्ज, कु, *after 2 and anusvāra कु [कञ्ज]* *indeed, methinks*. kku, i. 20^{aa}; iv. 2^a. hu, i. 4^a, 20^{aa}, 34^b. 17, 18; ii. 42^a b, 48^b; iii. 9^b; iv. 2^a, 18^{aa}. kku, i. 5^a, ii. 0^a, 6^a, 10^a; iii. 3^a.

कञ्ज *intens. Caus., to cause to go*. cañkamio, ii. 18^b.

+ कञ्ति *to pass*. adikkanta, iv. 18^{aa}.

+ कञ्ज *to attack, subdue*. akkanta, i. 14^a.

+ कञ्ज *to go away, to leave*. pukka-mamha, iii. 22^a.

कञ्जो *to buy*. kipido, iii. 4^a. kipida, i. 84^{aa}.

+ कञ्ज *to sell*. vikkipiadi, i. 18^{aa}. vikkinida, iii. 5^a.

कञ्ज *to be tired out, exhausted*. kalam-māmi, iii. 19^a. kalammantri, iii. 20^a. kalamto, iii. 8^a.

कञ्ज *to boil*. kadhia, ii. 6^a. kadhida, iii. 20^a.

कञ्ज + कञ्ज *Caus., to wash, wipe away*. pakkhāhdo, iii. 3^a.

कञ्ज *to throw, cast*. khivanta, iv. 13^a.

कञ्ज [कञ्ज] *hurt, torn, broken; a wound*, i. 28^a; ii. 11^b.

कञ्ज [-ञ्ज] *a sword*, iv. 9^{aa}.

कञ्ज *to limp, halt* khañjia, i. 21^c.

कञ्जिमा HD. 2. 71. *a side-door, back-door*, iii. 20^{aa}.

कञ्जिमा [-टिमा] *chalk*, iii. 33^a.

कञ्ज [कञ्ज] *an instant, moment*, ii. 3^a, 40^a, 41^c, 47^a, iv. 9^b, 18^{aa}.

कञ्ज *to break, cut, crush*. khandis-sath, i. 20^{aa}. khandiyai, iv. 3^a. khandanta, i. 15^b.

कञ्ज *ts. a piece, part*, i. 23^c.

कञ्जिमा [-ञ] *breaking, cutting, frustrating*, ii. 27^a, iv. 3^b.

कञ्जकञ्ज *a kind of cake? jest, joke? (K, kahkhandā apūpaviṣeṣah, N, de-gyāṁ khadikhandaṣabdhah krida-vācakah)*, i. 34^{aa}.

कञ्ज *to eat*. khajjāe, i. 28^b.

कञ्ज [कञ्ज] *thin, emaciated*, ii. 6^{aa}.

कञ्ज [कञ्ज] *salt*, ii. 11^b.

कञ्ज [-ञ] *afflicted, tired*, i. 20^a.

कञ्ज *see कञ्ज*.

कु *see कञ्ज*.

कुट्ट H. 4. 116. *to fall short*, ii. 4^a.

कुट्ट [कञ्ज] *a razor*, iv. 3^a.

कुट्ट *to play, move to and fro*. khe-lanti, iv. 11^b.

गञ्ज [गञ्ज] *the sky*, ii. 30^b, 47^a, iii. 20^{aa}.

गञ्ज *ts the Ganges*, i. 4^a, iii. 3^a.

गञ्ज *ts a flock, multitude; certain demi-gods who are the attendants of Çiva*, i. 25^a, 33^a, ii. 28^a, iv. 19^{aa}, 29^a.

गण्य [न] counting, ii. 37^b.

गण्या [न] regard. *kā g., what need we say of*, iii. 1^b.

गण्डि [गण्धि] a knot, tie, i. 15^d, 20¹³; iii. 9^{a, 2}; iv. 20¹³.

गण्डिव्य [गण्धिव्य] name of a fragrant shrub, according to P = *Thiburnas-montana coronaria*, iii. 20⁵.

गण्ड ts. the cheek, i. 15^a, 16^a; ii. 37^a, iii. 34^b.

गण्डूल [ग] a mouthful, handful, iii. 20³.

गण [गण] a lamb, body, ii. 27^b, iii. 22¹.

गण्य ts. smell, odor, ii. 6¹⁰.

गण्यतेल [गण्यतेल] a fragrant oil, i. 13^a.

गण्यहरिण ts. the musk-deer, iii. 20³.

गण्ड [गण्] womb, belly, interior, i. 34¹⁷; iii. 31^{a, 12}, 4¹; iv. 21^b.

गण्डर [गण्डर] inner apartment, iii. 22¹.

गन् to go, pass. *gacchāmi*, iii. 31^a, 34².

gacchanti, iv. 9^b. *gaccha*, i. 20^{13, 25},

ii. 42²³. *gacchamha*, iii. 22^a. *ga-*

missam, i. 34²⁸, ii. 50³, iv. 19^{27, 47}.

gamissamo, i. 36¹. *gao*, iii. 25^d.

gado, iii. 31^a, 5³. *gaa*, i. 33^c. *ga-*

dā, i. 18¹⁶, 20^{20, 25}, iv. 9², 19²⁸.

gaath, i. 35^b, iii. 3^{a, 4}. *gadath*, ii.

1³, 11³, iii. 4¹, 12³. *gadse*, iv. 20³.

gae, i. 14^a, 85^c. *gade*, iii. 31^a, 8²;

iv. 18³². *gadua*, iv. 18^a, 19²⁴.

+ गन्नु to accompany. *anugaa*, iv. 11^b. *anugadā*, ii. 28².

+ गन्व to know, learn. *avagama*, iii. 34^{a, 7}.

+ गन्व to come. *ācchasi*, ii. 49²³. *āc-*
chadi, ii. 41^a, iii. 34⁷. *āccha*,
iii. 34⁵. *ācchadha*, iv. 19^{24, 57}.

agamissam, i. 20²⁰; iv. 19¹⁸. *āga-*

missadi, iv. 18²¹. *āgantavām*, iv.

19²⁵. *ādā*, iv. 19²⁰. *ādā*, ii.

61^{a, 17}, 42²; iv. 19¹⁷. *āgadath*, i.

18^a; iii. 34⁷.

+ उद्ग to rise, ascend. *uggaa*, iii. 1^a.

+ निग्ग to come out, part. *niggacchadi*,
iv. 19¹. *niggaa*, iii. 20^a.

+ सम्ग to join, meet. *samgada*, iii. 31^a.

गन् ts. going away, iv. 7^d.

गम्य [ग] going, motion, iii. 28^b.

गम्यतेर ts. deep, solemn, i. 28¹.

गरल ts. poison, ii. 11^a.

गन्नु to drop, fall. *Caus.* to pour out,
filter, strain *galanti*, ii. 9^b. *gā-*
lassa, i. 19^c.

+ वि to vanish, disappear. *viāda*,
ii. 61^a.

गलिवल्ल [गलिवल्ल] HD. 6. 91. a strong
but lazy bull, i. 20²⁰.

गम्य [ग] pride, i. 19^a.

गाढ ts. strong, vehement, intense, i. 19^a,
20¹³, ii. 45^a; iii. 20³, iv. 1^a.

गिम्प [गिम्प] summer, ii. 41⁵, iv. 1^a, 4^a.

गिरा [गिर] speech, voice, words, ii. 29^a.

गिरि ts. a mountain, i. 20^a.

गिरिव [गिरिव] the king of mountains,
Himavant, the father of *Pārvaṭi*,
i. 8^a.

गिरिसे [ग] *Gwa*, i. 8^b; iii. 29^a.

गिरिसुख [गिरि] *Pārvaṭi*, i. 4^d.

गोत्र [गिरि] song, singing, iv. 17^a.

गुण ts. quality virtue; thread, string,
cord, i. 10^b, 20¹³, 33^a; ii. 2^b, 4^a,
26^b, 27^a, 28^a, iii. 8^a, iv. 19¹⁸, 22^a,
24^a.

गुम्प see गुम्प

गुम्प to string, tie, arrange. gumphedi,
i. 4^a. gumphantā, i. 15^a. guttha-
m. 2^a, 5^b.

गुह ts. a teacher, spiritual preceptor,
i. 5^b, 22^a, iv. 18¹², 21, 22.

गुह to hide. gūḍha, u. 21^a.

+दध to embrace. uvagūḍho, u. 45^a.

गु+समुद् to throw out, put forth. sa-
mugguraī, u. 45^b.

गेस [ग] song, m. 14^a.

गेस [गस] what can be grasped, i. 30^a;
m. 19^b.

गेहिजा [गिरिजा] red chalk, m. 18^b.

गेहिणी [ग] wife, i. 11^a; m. 15^a.

गी to sing. gānta, i. 21^a.

गीमर [गर] range of the organs of sense,
grip, hold, influence, iv. 2^a, 20^b.

गीर्ती [ग] conversation, i. 20³².

गीर [गीर] white, yellowish, m. 34^b.

गीरस the same, m. 31^a.

गीरप [गीरप] fem. āṅgī, having a pale-
red body, i. 20^a.

गीरी [गी] Pārvaṭī, i. 28^a; ii. 6²²; iv. 18¹¹.

गीवस [ग] a cow-herd, i. 21^a.

घट to seize, take. gēḥa. iv. 20¹². ghet-
tūna, i. 12^a. gēḥna, iv. 19¹², 22, 27.

घट Caus., to join, accomplish, form.
ghadeī, m. 17^a. aghadna, i. 2^a.

+उद Caus., to open. ugghāḍijjanti,
i. 36^a.

+सम् to be united, joined samghadaī,
m. 9^a. samghadāda, i. 18^a.

घट् to rub ghattēdī i. 4^a.

घटण, ग्या [घटण. ग्या] forming, joining;

contact; conning, stamping, ii. 37^a,
41^a, m. 10^a, iv. 9^a.

घट [ग] 1. compact, dense, strong. i.
13^a, 27^b, 29^a; ii. 6²⁰, 12^a, m. 20^a;
iv. 6^a, 8^a. 2 a cloud, m. 4^a.

घटघार [घन] camphor, ii. 21^a.

घज्जामञ्जरी [घन] name of a woman,
synonymous with Karpūramāñja-
rī, iv. 18¹², 22, 19^a, 20^a, 21^a.

घटा ts. a bell, ii. 31^b.

घार [ग] heat, warmth, u. 6¹⁰; m. 20^a.

घर H. 2. 144. a house, i. 14^a, 18^a, 20³⁴;
ii. 2^a; iv. 1^a, 18^a.

घट्ट ts. a grinding-stone. m. 30^a.

घट्टी [घट्टी] a wife, i. 19^a, 34¹¹; ii. 8^b;
m. 15^a, iv. 18²⁰.

घण्ट H. 4. 384. to throw, cast. gha-
lissam. i. 20³².

घुहिर [घण] saffron, ii. 37^a.

घुण see घण.

घ see घ.

घस [घ] collection, heap, mass. i. 26^a;
ii. 50^a.

घटविष [घटविष] of four kind, fourfold,
ii. 1^a.

घट्स्त्री [घट्स्त्री] sixty-four m. 4^a.

घमोर [घमोर] the Greek partridge (said
to feed on moonbeams), i. 1^a.

घट [घट] a wheel, ii. 18^a, 23^a, 34^a.

घट्ट H. 3. 20 round. ii. 34^a.

घट्टि- [घट्टि] an emperor, i. 12^a;
m. 15^a, iv. 18²², 23^a.

घट्टास [घट्टास] ruddy goose. ii. 8^b, 50^a.

घट्टामर [घट्टामर] wheel-like, ii. 23^a; m.
19^a.

चक्षु [चक्षु] *an eye*, ii. 5^a.

चक्षु- *see* चक्षु.

चक्षुष्य [चक्षु] *going, walking*, i. 27^a.

चक्षु HD. 3. 1. *beautiful*, i. 31^b, 33^a; ii. 25^a, 28^b, iv. 13^b.

चक्षुष्य *beauty*, i. 14^a, 20^a; iii. 9^a, 16^a.

चक्षुष्य H. 1. 35, 2. 154. *beauty*, ii. 24^a, 26^c, iii. 6^a, 13^b.

चक्षु [चक्षु] *smearing, anointing*, i. 20^a.

चक्षुष्य ts. *trembling, tremulous*, ii. 41^a.

चक्षुष्य ts. *waddling*, iii. 23^a.

चक्षु-licking, cp. *Marāṭhā cāṭanem*, i. 20³³.

चक्षु H. 4. 206. *to rise, increase*. caṣṭadī, iii. 16^a.

चक्षु ts. *wild, impetuous, angry*, i. 17^a, 28^a; ii. 10^b.

चक्षुष्य [चक्षुष्य] *the sun*, i. 35^a.

चक्षुष्य [चक्षु] *name of a king*, i. 12^a.

चक्षुष्य [चक्षु] *name of a king*, iv. 18¹⁰.

चक्षुष्य H. 2. 154. *impetuosity*, i. 16^a.

चक्षुष्य [चक्षुष्य] *the fourth day (a. g. of a lunar fortnight)*, ii. 6³³, 29^a.

चक्षुष्य [चक्षुष्य] *the fourteenth day of a lunar fortnight*, iv. 18¹¹.

चक्षु [चक्षु] *skilful, conversant with*, i. 7^a.

चक्षुष्य *skill, loveliness*, i. 20^a.

चक्षुष्य [चक्षुष्य] *sixty-four*, iii. 4^a.

चक्षु [चक्षु] *the moon*, i. 32^a, ii. 5^b, 6¹⁰, 27^b, 29¹², 29²¹, 43^c; iii. 16^b, 24^a, 25^d, 26¹, 29^b, 30^a; iv. 19²⁴.

चक्षुष्य [चक्षु] *sandal*, i. 14^b, 17^b, 20^a; ii. 10^a, 11^a; iii. 20^a, 28^b; iv. 5^a, 6^a, 8^a.

चक्षुष्य [चक्षुष्य] *name of a woman*, iv. 9^a.

चक्षुष्य [चक्षुष्य] *moonlight*, iv. 19¹⁴.

चक्षु H. 4. 395. *to compress, squeeze*. campiam (*P translates pīṭam*), ii. 33^a.

चक्षुष्य [चक्षु] *name of a tree and its flowers*, i. 14^a, 16^a, 34³³; ii. 42^b; iii. 1^a, 22^b, 30^b.

चक्षु ts. *name of a town, Campā*, i. 14^a.

चक्षु- [चक्षु] *skin*, i. 23^a.

चक्षुष्य [चक्षुष्य] *a whip*. cammatthū-
anto, *looking like a whip*, ii. 39^b.

चक्षु + चक्षु Claus., *to communicate*. sam-
cārentā, ii. 2^a.

चक्षु [चक्षु] *acting, behaviour, acts*, ii. 40^a.

चक्षु *to stir, move; to get loose*. calā, ii. 1^a. calāth, i. 27^a.

चक्षु ts. *tremulous, rolling*, ii. 5^a; iv. 16^b.

चक्षु [चक्षु] *a foot*, i. 20³⁴; ii. 18^a, 38^a, 42^a, 43^a.

चक्षु [चक्षु] *moving, shaking*, i. 36^a.

चक्षु [चक्षु] *the motion of the feet in the dance*, iv. 12^b, 16^b.

चक्षु [चक्षु] *unsteady, wavering*, i. 15^a; ii. 49^a.

चक्षु [चक्षु] *a drinking-vessel*, iv. 19^b.

चक्षु ts. *a chowry, fan*, ii. 31^a; iv. 9^a.

चक्षुष्य ts. *a terrific form of Durgā*, iv. 18³⁰, 33, 19¹².

चक्षु [चक्षु] *wandering, moving*, iv. 2^a.

चक्षु ts. *lovely*, i. 16^a.

चक्षु [चक्षु] *a bow*, ii. 6^a; iv. 14^a, 19²⁴.

चाहुआय [-वान्] *the Čauhan family*, i. 11.
 चि+उद् to *yather, arrange*. accipedi,
 i. 4¹.

चिम् *see* चेम.

चित् *ts. mind, heart*, ii. 40^b, 49^a; iii.
 11^a, 12^a; iv. 9^a, 20^a.

चित् [-च] 1. *bright, variegated, spotted*,
 iv. 9¹². 2. *a picture*, i. 27^a, 30^d,
 ii. 4^a.

चित्तर [-चकर] *a painter*, ii. 40^b.

चित्तमिति [-चित्र] *a painted wall, a wall-
 picture*, i. 36^a.

चित्तलेहा [-चित्रलेखा] *name of a woman*,
 iv. 9^a.

चिता [-चा] *the fourteenth lunar man-
 non*, iii. 31^a.

चिर long. *oirath, for a long time*, ii. 4^a.
oirā, at last, iii. 23^b.

चिरार- [-च] to *tarry*. *oirādi*, ii. 6^a.

चिरुर H. 1: 186. *the hair of the head*,
 ii. 21^a.

चुम्ब to *kiss*. *cumbia*, i. 17^a.

चुम्बल [-च] *kissing*, i. 2^a.

चूढामणि *ts. a crest-jewel; best, excellent*,
 i. 5^b. -ttana [-त्रा], i. 20^a.

चूर्ण to *crush*. *cūraśsath*, i. 20³². *cū-
 riadu*, i. 20³².

चूतिआ [-चा] *top-knot*, iv. 2^a.

चेम, चिम, च H. 2. 184. *restrictive or
 strengthening particle; used with
 tad (like tad eva) to mean 'the
 same'; i. 8^a, 21^a; iii. 11^a, 19^a.*

चेदिआ [-टिका] *a female slave or ser-
 vant*, i. 20^{30, 32}.

चेम [-चि] *a lunar month, March-April*,
 i. 17^a, 18^a.

चोरस [-क] *a thief, robber*, iii. 31^a.

चौर *ts. name of a country*, i. 15^b.

च *see* चेम.

चहुत्त HD. 3. 24. *clever*, i. 1^c, 5¹; iii. 9^a.

चटुम [-चटक] *the sixth*, iii. 18^a.

चडा [-टा] *mass, lustre, splendor, flash*,
 i. 29^a; ii. 32^a; iii. 20^a.

चट [-च] *a parasol, umbrella*, ii. 29^a.

चद्+च to *hide, conceal*. *pacchānti*,
 i. 33^a.

चण्डस [-चटपट] *a bee*, ii. 2^b.

चम्पुह [-चम्पुह] *a name of Kārttikeya*, i. 3^a.

चम्मासिख [-चममासिख] *weighing six māsa*,
 ii. 17^a, iii. 20^a.

चस *ts. deception, guess, semblance*, ii.
 35^a; iii. 32^b.

चस- to *deceive, cheat*. *chahidā*, ii. 29¹².

चवि *ts. color, splendor, shimmer*, i. 29^b;
 ii. 47^a, 50^a, iv. 5^a.

चाभा [-चा] *reflection, light*, ii. 6¹⁰; iii. 1^a.

चुर् to *cover, smear, envelop*. *churia*,
 iv. 5^a. *churio*, i. 29^a.

चुरल *ts. smearing, anointing*, iii. 28^a.

चुहा [-च] *hunger*, iii. 8^a.

चेम [-क] *clever*, ii. 26^a; iii. 6^a.

चेल [-चि] *field, width*, i. 30^a.

चोस् H. 4. 295. to *cleanse, rub* *chol-
 lanti*, i. 14^a.

च *see* चद्

चम [-च] *conquest, triumph*, iv. 20^a.

चम- [-चमल] *the world*, iii. 12^a, 17^a.

चमस [-चम] *subduing*, ii. 41^a.

चह [-चि] *if*, ii. 47^a, 48^a; iii. 12^a, 15^a,
 33^a; iv. 2¹⁰, 3^a, 18¹².

कच- [जयिन्] *fem.* "impl. conquering, vanquishing, II. 41^b.

कचज [यज] *one of a class of demigods, I. 25^c.*

कचज *ts. moving, IV. 18^a.*

कचज [जात्य] *noble, well-born, genuine, I. 14^a, 32^a, II. 19^a, 25^b; III. 1^b.*

कचज [वर्ज] *old, decayed, IV. 4^d.*

कच [न] *people, man; common people, I. 4^a, 18^a, 21^a, 34^a; II. 3^a, 6^a, 28^b, 31^d, 40^a, 41^d, 47^d, III. 12^a, 15^a, 27^d, 28^b; IV. 2^b, 2^a, 9^a, 14^a, 24^a.*

कचय [न] *fem.* "n. producing, causing; *fem. a mother, I. 26^d, IV. 9^d.*

कच [वाचा] *festival, procession, II. 44^d.*

कच [यस] *from whence, from which time; because, I. 4^a, 12^a, 18^b, 19^a, 20^a, 13, 31^a, 34^a, 32^a; II. 6^a, 42^a; IV. 1^a, 3^a, 20^a, 22^a.*

कच [या] *as, as follows, I. 7^a, 8^a, 13^a, 16^a, II. 26^a, 42^a; IV. 18^a, 20^a. See कच*

कचिच्छ [यचे] *at will, I. 16^a; III. 3^a. Cp. कचिच्छं*

कच *to be produced, be, become, happen.*

Caus- to produce. jāo, I. 29^d; II. 50^d. jāā, I. 20^d, 35^c, II. 1^d, 3^d; III. 28^d. jāam, I. 16^a. jāde, II. 42^a. jāpis, I. 2^a, II. 19^a, 32^a.

+ कच *to grow, become. samjāā, III. 25^b, IV. 23^c.*

कच [यन्त्र] *an instrument, machine, IV. 13^a. "jala, an artificial stream of water, showerbath, IV. 10^b -dhara, the same, III. 20^a.*

कचिच्छ [कचित्] *speech, murmur, II. 2^a.*

कच [कच] *fever, II. 42^a.*

कच [क] *hard, solid, IV. 2^b. jaradhā-māna, growing old, ripe, matured, II. 1^a.*

कच *ts. water, I. 4^a, II. 11^c, 24^a, 30^b; III. 3^a, 13, 20^c.*

कचजलि [जला] *a libation of water presented to the manes of a deceased person, II. 5^d, 42^a.*

कच [च] *a cloud, III. 3^a, 28^d.*

कच *to speak, talk. jampanta, III. 27^a.*

कचिच्छन्तर [निकान्तर] *the turning-room, I. 12^a.*

कच [या] *as, that, I. 34^a, 4^c; II. 44^d; IV. 20^b. jāā, the same, I. 34^d. See कच*

कचि [य] *II. 3. 60. where, I. 20^a, 22^a, 24^a, 13.*

कचिच्छ [यचे] *at will, II. 22^a. See कचिच्छ*

कचिच्छ [यमिनी] *night, II. 29^d, 41^a; IV. 4^a.*

कच [या] *as far as, till, in the meantime, II. 41^a; III. 34^a.*

कच *to conquer, surpass, curb, restrain, be victorious. jāā, I. 4^a; III. 18^d, 30^b; IV. 19^b. jāa, I. 14^a. jāadu, II. 6^a; IV. 9^a, 18^a. jāa, III. 4^a. jado, III. 2^a.*

+ कच *to conquer. pijāda, I. 14^a.*

+ कचिच्छ *to conquer, defeat. vijāda, I. 13^d.*

कच *to live. jivadhā, I. 20^a.*

कच *ts. life, soul, I. 35^a.*

कचिच्छ [ल] *life, II. 9^a.*

कच [जिह्वा] *tongue, II. 47^a.*

कच [यु] *a pair, couple, I. 28^a, II. 13^a, 18^a, 33^a, 37^a.*

कच [यु] *young, II. 41^d.*

कच [यु] *a pair, couple, I. 20^a; II. 6^a, 7^a, 13^a, 16^a.*

कुशलञ्च [युगलञ्च] *the same*, n. 14^a.

कुम्भ [कुम्भ] *see* मल्लकुम्भ

कुप्य [कुप्य] *old, wasted, decayed*, n. 29¹¹,
iii 28^c.

कुण्डिर् [कुण्डिर्] *name of the eldest Pāṇḍava prince. His eldest brother, the son of Kuntī, was Karna, which word means also ear*, 1. 20¹⁵.

कुट्ट [कुट्ट] *eldest*, 1. 20¹⁵, 34³⁵, ii 10⁵, 4^c.

कुत्तिञ्च H. 2. 157 *so much as*, 1. 7^b.

कुञ्ज [कुञ्ज] H. 4. 280 *a particle used to strengthen the sense, just, quite. If anusvāra or ङ, ङ, ङ, ङ precedes, we find the form jeva; otherwise, jjeva. jeva*, 1. 5^a, 7^a, 16^a, 20¹, 4^a, 30^a, 34³⁴, ii 6³⁵, 24³; iii 22^a, 34⁷; iv. 19⁵⁰. jjeva, 1. 8^a, 20³⁴; ii 1^a, 9^a, 45¹, iii 22³, 34³, iv. 19^a, 34³, 50.

कुञ्जरी [कुञ्जरी] *a witch, sorceress*, iv 17^b.

कुञ्जरी [कुञ्जरी] *a sorcerer*, i 26^a, 28⁵,
iv. 18¹², 19⁵.

कुञ्ज [कुञ्ज] *fit, appropriate*, i. 19³, ii. 5^a,
23^a; iv 2^a.

कुञ्ज [कुञ्ज] *moonlight*, i 1^a, 4^a, 29^c,
ii 11^a, 30^b, iii. 7^a, 25^b, 28^b.

कुञ्ज [कुञ्ज] *youth*, iii. 17^a, 18^c.

कुञ्ज to know. jñāsi, 1. 18¹⁴, ii 42¹⁴, 1^a,
47¹, 2. jñāsi, i 35^b. jñādi, 1. 32^a, iii 34^a. jñāmo, iii. 12^a. jñānti, ii 49^a. jñā, 1. 34¹, ii. 43¹². jñā, 1. 22^a; iii 3^a, 7^a, 15^c. jñānti, 1. 28^a.

—कुञ्ज to order, command. jñavedi, i.
19^a, 34³⁰. jñavedu, 1. 4¹⁵.

+वि to communicate, speak, tell vin-
navedi, iv 9¹⁷, 18⁷. vinnavedum,
iv 9¹⁴, 18²⁴. vinnaviadi, ii 28¹;
iv. 18¹⁰, 19¹⁷. vinnatto, iv. 18¹³.
vinnattam, iv. 18¹⁵. vinnāvidam,
iv 18^a.

ज्वल् to burn, be hot. jalai, ii 11^c, iii.
20^c.

+उद् Claus., to make illustrious. ujja-
ledi, i 19⁷.

जङ्गल्यञ्च *is a jungling sound*, iv. 17^a.

जङ्गल्यञ्च to sound, jungle. *nanta, ii.
32^a.

ज्वलि [ज्वलि] *quickly, suddenly, at once*,
i. 20^a, 36^b, ii. 38^a; iii. 3^a. Cp.
नवति.

ज्वृ + ञ H. 4. 173. Claus., to cause to
drop, cease. pajjharāvedī, iv. 18³².

ज्वाण [ज्वाण] *meditation, contemplation*,
1. 22^a, 24^b, 34³⁷, ii. 4^a, iv. 19⁵⁵.

ज्वर HD. 4. 2. *gaping, large, uneven*,
1. 20¹⁰.

जिह्वि HD 4. 3 *adorned with a tilaka
or mark made with sandal wood
or unguents*, ii 11^a.

जेट्टा 1. *a scar*, see bhamaraṭeṇā.
2 HD. 4. 3 *a gambling-place.
ṭeṭṭākarālā, terrible in the gamb-
ling-places or a Durgā of the
gambling-places (K, urahkīnopa-
lakṣatācandikā)*, 1. 18^a, 20³².

ज्वर *is a lord, chief*, iii. 8^a.

ठाण [स्थान] *place; tone, modulation*, i. 4¹, 20¹⁰; ii. 1¹; iv. 19¹², 21.

ढम्बन्त see दम्ब.

ढम्ब + वि to *cheat, deceive, mock*. vi. dambedi, iii. 8¹.

ढम्बर to *mass, show, pomp, empty noise*, i. 2¹; iii. 12¹, 13¹.

ढिम्भ to *a young child*, i. 30¹.

ढी + उद्यु to *fly up*. uddiyo, iv. 2¹¹.

ढिल्ल [विधिल्ल] *loose, relaxed, careless*, i. 18¹; iii. 3¹.

ढ [न] *not*, i. 6¹, 8¹, 13¹, 18¹¹, 19¹, 20¹, 7, 8, 9, 14, 20, 22, 23, 24, 25¹, 27¹, 30¹, 34¹, 40, 41, 42, 43; ii. 1¹, 4¹, 6¹, 8¹, 10¹, 16¹, 24¹, 26¹, 28¹, 32¹, 40¹, 42¹, 43, 44¹, 45¹; iii. 8¹, 9¹, 14¹, 15¹, 16¹, 20¹, 22¹, 34¹; iv. 2¹, 10, 3¹, 9¹, 18¹⁰, 19¹, 2, 20¹.

ढाञ्ण [नयन] *eye*, i. 20¹⁰, 34¹; ii. 6¹, 19¹, 21¹, 3, 38¹, 40¹, 42¹; iii. 20¹⁷; iv. 20¹.

ढाञ्ज [नगर] *a town*, i. 25¹; ii. 30¹; iii. 5¹.

ढाञ्जरी [नगरी] *the same*, ii. 3¹.

खे H. 4. 283. *surely (as used half questioningly)*, i. 29¹, 34¹⁰; ii. 47¹.

ढाञ्जल्ल [नखल] *a lunar mansion*, i. 20¹¹, 21¹; iii. 3¹⁴.

ढाञ्जल्ल [नर्तन] *dancing*, iv. 17¹.

ढाञ्जली [नर्तनी] *a female dancer*, i. 16¹; iv. 11¹.

ढाञ्जल्ल [नर्तन] *dancing*, iii. 22¹.

ढाढु [नृत्य] *dancing, acting*, i. 4¹, 12¹; ii. 15¹; iii. 14¹.

ढाढावस [नर्तयस] *causing to dance, move, shake*, i. 16¹, 17¹.

ढाढ + वि H. 4. 150. to *confuse, mystify, delude*. vipadida, iv. 19¹⁰.

ढाढी [नटी] *an actress, courtesan*, ii. 28¹.

ढाढिन्नु [नन्दित्त] *name of a poet*, i. 20¹⁰.

ढाढिन्नी [नन्दिनी] *a daughter*, i. 12¹.

ढाढव [परपति] *a king*, ii. 35¹.

ढाढिन्नु [नन्दे] *the same*, i. 12¹.

ढाढिन्नु [नलिन] *a lotus flower*, i. 27¹.

ढाढिन्नी [नलिन] *a lotus plant, a pond abounding in lotuses*, i. 35¹; iii. 19¹.

ढाढ [नव] *new*, i. 32¹; ii. 2¹, 19¹, 41¹, 42¹, 44¹; iii. 1¹, 4¹, 24¹, 25¹, 30¹; iv. 7¹, 9¹, 22¹.

ढाढ [नखल] *the sky*, iii. 7¹, 29¹. ढाढद्धे [nabho'ddhe] *in the midst of the sky*, i. 25¹.

ढाढल्ल [नखल] *the sky*, iii. 28¹.

ढाढल्ल [नखल] *Piper betel*, iv. 6¹.

ढाढिन्नु [नटिन्नु] *a short or light domestic comedy in four acts, such as the Ratnavali*, i. 6¹.

ढाढा [नयन] *manyfold, various*, ii. 3¹.

ढाढ [नाम] *name; by name; indeed*, i. 25¹, 34¹, 11, ii. 26¹; iii. 1¹, 5¹; iv. 9¹, 18¹.

ढाढल्ल [नाम] *another name*, iv. 20¹.

ढाढल्ल [नाम] *name*, i. 20¹, 14, 21; iii. 3¹; iv. 9¹, 10, 11, 12.

ढाढल्ल [नारत] *an iron staff on the goldsmith's scales*, i. 20¹.

ढाढल्ल [नारत] *an orange*, ii. 50¹.

ढाढल्ल [नारत] *a lotus-stalk*, ii. 18¹.

ढाढा [नी] *a shop*, iv. 20¹.

वास [न्यास] *a deposit, pledge of love*, i. 3^a.

वास [नाथ] *lord, husband*, i. 35^a.

वाहि [नाभि] *the navel*, i. 34^b; ii. 24^a.

विस [निज] *own, one's own*, i. 19^a, 20¹¹, 33^a, 34¹⁵; ii. 28^b, 43^a; iii. 20¹², 32^b, iv. 19¹⁷.

विमंसण HD. 4. 38. *a garment, cloth*, iii. 15^a.

विमदिस [निक्टिक] *near, at hand*, ii. 41^a.

विमत्य *see वस + नि*

विमन्त्र [नित] *the buttocks, the circumference of the hips*, ii. 1^a, 15^a, 24^b; iii. 19^a.

विमन्त्रिणी [नितन्त्रिणी] *a woman with large and handsome hips*, ii. 26^b, iii. 18^a.

विमर [निकर] *a multitude, collection*, i. 17^b, 45^b.

विमय [नियुय] *clever, shrewd, careful*, ii. 40^b; iv. 3^a.

विमय H. 4. 181; 3. 56. *to see*, i. 34^b.

विमोच [नियोग] *injunction, command*, ii. 28^a.

विमसद् [निष्क] *stainless*, i. 10^b.

विम [नित्य] *continual, perpetual, constant; always*, i. 2^b, 33^a; ii. 10^a, 46^b; iv. 22^a.

विमल [सलाट] H. 1. 47, 257. *the forehead*, ii. 20^a.

विमल [नितल] *round, globular*, iii. 4^b.

विमल [निमल] *heat, summer*, iv. 3^a, 5^a, 6^a.

विम [निद्र] *sleep*, ii. 50^a; iii. 3^a.

विमदिविषय [निमदिविषय] *worthy of blame*, i. 20^a.

विमद् HD. 4. 31. *abundant, exceeding, very much*, i. 17^a. *Op. Marāṭhi mupāṭa or muppāṭa.*

विमन्त्रय [निमन्त्रय] *causing*, iii. 24^a.

विमर [निमर] *vehement(ly), exceedingly; close; full of*, ii. 44^b, iii. 7^a; iv. 19^a.

विमरप्रास [निमरप्रास] *another name of Mahendrapāla*, i. 9^a.

विमित [नि] *cause, motive; at the end of a compound, in order to, for the sake of*, i. 12^a, 34¹¹; ii. 42¹²; iii. 16^a, iv. 9^a, 18¹¹.

विमलय [निमलय] *cp. H. 4. 19. building, forming*, iii. 17^b.

विमलर [निरलर] *without letters, illiterate*, i. 20¹².

विमलर [नि] *uninterrupted*, iv. 8^b.

विमलविमल [निरविमल] *what can be seen*, ii. 47^a.

विमलविमल [निरविमल] *look*, ii. 6^a.

विमलविमल [निरविमल] *undistinguished, unimportant*, i. 15^a.

विमलविमल *see पद + नि*

विमल [नि] *preventing, warding off*, iii. 8^b.

विमल [निमल] *close, compact*, ii. 24^a.

विमल [निमल] *telling, indicating*, ii. 8^a.

विमल [निमल] *entrance; expanse, contour*, i. 36^a; iii. 7^a, 21^b.

विमल H. 4. 62. *to become clear*. *पिरवाददि*, i. 19^a.

विमल [निमल] *without hindrance*, iv. 19¹².

विमल [निरमल] *nature*, i. 31^b; ii. 25^a.

विमल [निमल] *night; by night*, ii. 9^a; iv. 3^a.

शिसाक्षर [निशाचर] *fem.* -रि, a fiend, Rā-
ksasa, iv. 15^b.

शिष्ट [निम] *like, similar*, i. 32^a.

शिक्षित *see* धा + नि.

शिशुवय [निधुवन] *coitus*, iii. 7^c, 28^c, 29^b,
iv. 4^c.

शिरन्ध [नोरन्ध] *without interstices, close*,
iv. 9^c.

शोच [शो] *black*, ii. 14^a.

शोलकण्ड [शो] a name of Śiva, iii. 20¹².

शोषन्ध [निःस्थन्ध] *flowing, streaming*, iii.
81¹.

शोषास [निःश्वास] a sighing, sigh, i. 20^c,
ii. 10^a; iii. 20^c.

शु [शु] an interrogative particle, iii. 8^a,
19^c; iv. 1^a, 2^a.

शूय [जुम्न] *certainly*, iii. 17^a, 32^a. nū-
na, iv. 21^a.

शूडर [शूयुर] an anklet, i. 20¹³, ii. 32^a, 33^b,
47^a, iii. 18^a, 18^a; iv. 17^b.

शूत [नेत्र] eye, i. 30^a, 32^a; ii. 3^c, 46^c.

शूद [शु + यत्तद्] H. 4. 279. *that. A form*
used only after anusvāra, i. 18¹²;
iii. 16¹; iv. 18¹², 19¹².

शूषच्छ [नेषच्छ] *decoration, attire, dress*,
i. 33^b, 34¹²; ii. 26^b, 27^a, 28^a; iv.
20^c.

शूह [स्नेह] *affection, love*, i. 15^a.

शो *see* अक्षर.

शो [नो] *not*, i. 13^a, 22^a, 23^a, 30^b; iii. 22^a;
iv. 23^a.

शोल्ल + प्र H. 4. 143 *to toss*. panollia,
ii. 14^b, 36^a.

शोधय [बाण] *bathing, bath*, i. 26^c, 28^c,
30¹, ii. 24^a.

तञ्जो [तत्तञ्ज] *thence, thereafter, then*, iii.
4^a, iv. 3^a Cp. तदो.

तंस [त्र्यञ्ज] *triangular, oblique*. ii. 1^d, 6^c.

तद् Caus, to beat tādmmana- [tādi-
tumanas] *having the intention to*
beat, iii. 3^b.

तद [त] a shore, bank, iv. 20¹.

तदति [तददिति] *quickly, at once*, i. 20^{12, 13};
iii. 3^b, 20¹. Cp. दति.

तद्यु [तु] *body*, i. 33^b; ii. 6^a, 24^a. -लाह
[lata] *body*, ii. 1^a, 9^a, 11^c. -लाह,
the same, i. 28^b.

तत्त [त] *there, here*, ii. 27^a, iii. 9^b.

तत्तमोदो [तत्तमवर्तो] *her honor, a respect-
ful title*, iii. 22¹.

तत्त *this, that, he, she, it*. sa, iv. 3^a.

so, i. 5¹, 6^a, 10^a, 19¹, 21¹; ii. 1^a,
28^{a, c}, 46^a; iii. 3^{12, 17}, 4¹, 9^a, 10¹, 12^b.

sa, i. 1^a, 8^b, 11^b, 19¹, 24¹¹; ii. 4^a, 11^a,
14^a, 29^a, 42¹², iii. 5^{b, c}, 6^b; iv. 1^b, 9¹,
18^{12, 13, 14}, 19¹². tam, i. 18^a, 19¹,

20^{12, 13}, 25^{a, c, 7}, 26^c, 29^b, ii. 8^c, 9¹,
27^c, 28^b, 29^{a, c, 2}, 41^{1, 2}, 43^{a, 11}, 46^a;

iii. 3^{a, c}, 5^a, 8^a, 9^a, 12^a, 18^c, 16^c, iv.
9¹, 18¹⁷, 19^{12, 13, 14}. tad as first part

of a compound in takkappa [tatkā-
rya], ii. 28¹, takkāla [tatkāla], i.

8^a, takkhana [taksana], iv. 18¹³;
taggada [tādgata], ii. 1¹, 11¹; iv.

9^a, 18¹², tabbhatta [tadbhatta],
ii. 8^b. tena, i. 7¹, 8¹, 20¹⁷, 21^{a, 3};

ii. 28^{b, c}, 29^a, iii. 4^a, 6^b, 17¹, iv.
18^{12, 17}. tenaṁ, iii. 5^a. tassa, i.

4¹², 25^b, 34¹¹; ii. 6¹³; iii. 3¹¹, 8^b;
iv. 18¹³, 20^c. tte, ii. 6^a, 10^c, 15^a,

19^a. tīa ii. 1^d, 5^a, 9^c, 17^a, 23^{a, b},

iii. 2^c, 3^d. tāa, ii. 6^{15, 25}, 28², 40¹.
 tissa, ii. 11², 12², 23⁴, 29², iii. 1^c,
 8⁵. tassim, ii. 28^d; iii. 16². te, i.
 8², 19^{b, 4}, 20^c; ii. 5^{b, 4}; iii. 24^b; iv. 9^c,
 21^d. tāo, ii. 1²; iii. 4², iv. 13^b. taim,
 ii. 8²; iii. 22^c. tahm, i. 34¹⁵, ii.
 42²². tāna, iii. 15^b. tana, iv. 9^b.
 tānām, i. 31^a, 33², ii. 43^b; iii. 3¹²,
 4¹, 11^d, iv. 9^{d, 12}.
 ततो [तत्त] *thence, therefore, thereafter,*
then, i. 18¹; iii. 3^{a, 12}, ii. 13, 14, 16, 17, 19,
 4^{1, 2}, 5, 7, 8, 10, 5^{1, 2, 4, 5}; iv. 9¹, 18^{15, 21, 22}.
 Cp. ततो.
 तथा [चा] *so, thus* tadhā vi. *even then,*
still, yet, i. 16⁵, 20¹⁰; ii. 29²; iii.
 18¹; iv. 19²², 28¹. Cp. तच्च.
 तन्त [न्त] *a certain kind of religious*
treatises; chief remedy or charm,
i 22^a; iii. 18²; iv. 7^d.
 तप Caus. *to burn*. tāvai, ii. 42^b.
 तमाक ts. *name of a tree*, ii. 43^{2, 12}.
 तम्यवयो [ताम्यवयो] *name of a river*, i.
 17^d; iii. 8¹⁴.
 तम्बोल [ताम्बूल] *the leaf of piper betle,*
 iv. 9¹⁰.
 तरा ts. *a wave, unsteady motion*, i. 18^c,
 28^a, ii. 1^b, 6^b.
 तरेद्वती [रती] *a woman's name*, iv. 9¹².
 तरङ्गि- [ङ्गिन्] *waving, tremulous*, iv. 6^c.
 तरुतो *a bold young woman*, i. 16²; ii. 4^d.
 मरत्स ts. *trembling, sparkling, unsteady,*
 ii. 30^d, 46^c; iii. 16^a.
 तरलण *waving, shaking*, i. 15^c.
 तरलि- [लिन्] *shaking*, i. 17^a.
 त्रस ts. *a tree*, i. 20²⁷; ii. 42²², 43¹², 45^a,
 47^a, 49¹; iv. 18^{20, 22}.

तरुण ts. *fem. *pi, young, a young man*
or girl, i. 30^c, ii. 4^d, 31^b, 45^a.
 तरुणम- H. 2. 15^d. *youth*, iii. 19^c.
 तर्क *to suppose, guess, reason*. takke-
 mi, ii. 29¹¹; iv. 18²⁴. takkiadi, i.
 28¹.
 तल्लि [न्] *thin, small, little*, iv. 3^a,
 10^a.
 तवण [वण] *burning*, ii. 11^b.
 तसर [Marāṭhi तसर] *a kind of coarse*
silk, i. 20².
 तस [चा] *so, thus, and also; taha vi,*
even then, still, yet, i. 1^c, 9^a; ii.
 42^b, 44^c, 48^b, iii. 6^a; iv. 8^{a, b}, 20^b.
 taha, i. 13^a, 34^{a, b, c, d}; iii. 20^a. Cp.
 तथा.
 तसि H. 3. 60 *there*, i. 20^{22, 23}, 25^a; ii.
 0⁵, 29^a, 42^{22, 23}, iii. 8¹⁷, 5², 9^c; iv.
 18²¹, 19²⁷.
 ता [तत्त] *therefore, then*, i. 4¹², 6², 8¹, 10¹,
 12¹, 16², 18^{14, 17}, 19^{2, 6}, 20^{d, 4, 20, 22, 24},
 25¹, 26^c, 30^d, 34²²; ii. 1^a, 10⁵, 11²,
 12^b, 18^b, 14^b, 15^b, 16^b, 17^b, 18^b, 19^b,
 20^b, 21^b, 22^b, 24^a, 29^{7, 12, 13}, 40², 41^a,
 42^{11, 12, 21, 22, 23}, 43^{b, 2}. iii. 2², 3^{c, 4, 5},
 12², 20^{a, 4, 5}, 22^{a, 2}, 26², 33^b, 34^{a, 2};
 iv. 2¹, 18¹, 19^{12, 13, 27, 27}, 20^{a, 10}.
 ताल्लु [तल्ल] *an ear-ring*, ii. 37^a.
 ताल्ल [न्] *beating*, i. 2^b, ii. 47^a.
 ताल्लिवसण *see तल्ल*.
 तार ts. *loud, shrill, radiant, clear, shin-*
ing, ii. 21^a, 35^a, iii. 2^a, iv. 17^a.
 तारल [क] *a star*, ii. 17^b.
 तारा ts. *the pupil of the eye*, iii. 19^a.
 तारामेत्तो [मेत्तो] *unselfish friendship*, ii.
 28¹.

सारिख [सूक्ष्म] *such*, iv. 22^a.

साख्ये [यय] *youth*, i. 18^a, 20^a; iii. 16^a.

साख्ये *the same*, ii. 48^b.

ताल *ts. clapping hands, beating time, time (in music)*, iv. 11^b, 12^b, 17^a.

तालवेष्ट [वृन्त] *a fan*, iii. 20^b.

साय [य] *heat, glow, pain*, ii. 29^a, iv. 2^a, 7^a.

साहि- [चाहिन्] *fem. tāsiṃ, terrifying, alarming*, ii. 29^a.

ति, ति [हति] *a particle used to report the very words spoken by some one. The form ti occurs only after anusvāra. ti, i. 6^a; 20^a, 20^b, 24^a, 26^a; ii. 8^b, 29^a, 39^a, 45^b; iii. 32^a; iv. 9^a, 9^b, 10^a, 11^a, 12^a, 18^a, 19^a, 19^b, 20^b. ti, i. 6^a, 28^a, 34^a; ii. 29^a; iii. 9^a, 9^b, iv. 2^a, 9^a, 18^a, 23^a.*

तिक्तयष्ट [त्रिक्तायष्ट] *having three joints, consisting of three parts*, iv. 14^a.

तिक्क [तोक्क] *sharp, strong, severe, hot*, i. 29^a; ii. 8^a, 5^a, 46^a.

तिखि [त्रि] *three*, i. 4^a; ii. 42^a.

तिमिर *ts. darkness*, iii. 25^a.

तिमिख [म] *a certain plant, Benincasa cerifera*, iii. 24^a; iv. 21^a, 22^a.

तिरिच्छि [तिर्यक्] *H. 2. 143. obliquely*, ii. 1^b.

तिज *ts. the seed of the sesamum plant*, iii. 15^b. *jala, *water with sesamum seed, offered to the dead as a libation*, ii. 5^a. *antarakh, *so much as a sesamum seed*, ii. 1^a.

तिलज [क] *a certain tree, Clerodendrum phlomidoides*, ii. 42^a, 43^a, 45^a, 46^a.

तिलोजय [त्रिलोचन] *an epithet of Giva,*

who has on his head the half moon, ardhacandra, which word means also a clenched fist, i. 20^a.

तिवलि [त्रि] *the three folds of skin above the navel of a woman*, i. 30^a; ii. 24^a, iii. 19^b.

तिव्य [तीव्र] *acute, hot, warm*, ii. 50^b.

तिव्याय [त्रिमाय] *the third part (of the eye, used in the side-long look of women)*, ii. 5^a, 8^a.

तिहुवय [त्रिभुवन] *the three worlds*, i. 10^a; ii. 10^b.

तुक्किय- *H. 2. 154. height, elevation*, i. 34^b; iii. 6^a.

तुक्क *see तुक्.*

तुक्किय [तुक्किय] *HD. 5. 15. quiet, silent*, iv. 20^a.

तुम्बिय *ts. having a protuberant belly, corpulent*, i. 20^a.

तुम्ब *see त्वम्.*

तुम्बारिख [स्वार्द्ध] *similar to you*, iv. 2^a.

तुक्क, *न *ts. a horse*, i. 18^a, 21^a.

तुरिदयष्ट [स्वरित] *quickly*, iv. 19^a.

तुलण [न] *weighing*, i. 20^a.

तुला *ts. a balance, scales; resemblance*, i. 20^a, 21^a; iii. 31^b.

तुल्ल [न] *like*, ii. 10^a.

तुल्ल *to be pleased. Caus., to please, satisfy. तुल्लha, i. 36^a. तुल्लha, iii. 20^a. toside, ii. 11^a.*

तुखार [वार] *frost, ice, snow*, i. 14^a.

तुहियकर [तुहिय] *the moon*, i. 4^b.

तु + अय *to descend. Caus., to bring down. odinno, iii. 20^a. odinnā, ii. 40^a. avainnam, i. 25^a. avadāriadu, i. 25^a.*

सु + वि to give, bestow. vīṇna, iii. 11^c.
+ समुद् to put away. samuttārida; i.
30^a.

तेनित्त H. 2. 157. so much, i. 7^b.

तेल्ल [तेल] oil, iv. 5^b.

तोम [त] water, iii. 3^a.

तोणारि [तु] H. 1. 124. a quiver, ii. 16^b.

तोखा ts an arched doorway, i. 17^a.

ति see ति

तव [तव] staying, abiding, ii. 50^a.

तुद् to fall asunder, be parted. tuṭṭal,
ii. 4^a. tuḍida, broken, ruined,
i. 18^a.

तुम thou, you. tumah, i. 16^a, 19^{a, b},
20^{10, 11, 22, 23}, 34^{a, 20, 21}, ii. 6^a, 11^a,
24^a, 32^a, 42¹⁷, 47^a; iii. 2^a, 22^a, 34^a;
iv. 20^a. tae, i. 18^a, iii. 80^a; iv. 20^a.
tūjha, i. 16^a, 20^a, 34²⁰; iii. 21^b, 24^b;
iv. 22^a, 28^a. tūha, i. 20^{12, 15, 20}; ii.
7^a, 9^a, 10^{a, 2}, 42²⁰; iii. 8^b, 32^a, iv.
11^b, 21^c. de, i. 14^a, 18^a, 19^a, 20^{a, 7, 27},
32^a, ii. 48^a; iii. 20^a, 33^a, 34^b; iv.
2^a, 9^a, 18²⁰, 19¹², 22^a. tumhe, i.
20¹¹; iv. 18⁷. tumhehin, i. 20¹².
tumhahinto, ii. 29¹². tumhāparh,
i. 18^a, 20¹¹. vo, i. 3^b.

थक् H. 4. 16 to stay, cease. thakkanto,
iii. 20^a.

थण [सत] the female breast, i. 2^b, 18^b,
27^b; ii. 1^c, 23^b, 24^b, 29^a, 33^a, 44^a,
49^b, iii. 6^a, 7^a, 21^a; iv. 6^a.

थणम the same, ii. 27^a.

थणिल्ल H. 2. 159. having breasts, iii. 19^b.

थण [स] raised or rounded surface,
i. 27^b.

थली [स] the same, ii. 1^a.

थवम [सवम] a bunch, cluster of blossoms, ii. 47^c.

थूल [सु] large, great, iii. 3¹⁷.

थोम [सोम] little, small; a little, i. 16^b;
ii. 1^b, 11^a.

थोर H. 1. 124. 255. large; great, big,
ii. 27^a, 44^a; iii. 6^a, 19^b.

थरम [थर] lover, husband, i. 24^a. Fem.
*a, wife, iii. 6^a. daida, wife, i.
28^a.

थरण [थरण] looking, seeing, showing, i.
34²⁵; ii. 3^a, 40^a, 42^{12, 17, 21}, 48^a; iii.
21^b, 31^a.

थरुम [थ] able, skilful, iii. 17^b.

थरुमारु [थरु] grape-juice, ii. 26^a.

थरुमारु [थरु] right, southern, i. 20¹²;
iv. 9^a.

थरुमारु [थरु] the Dekkhan, i. 12^a.
*vadha [थ] the Dekkhan, i.
25^a, 34^a.

थरुमारु [थरु] present, gift, remuneration,
iv. 18^{12, 14, 21, 22}.

थरु ts a stick, staff, stalk, handle, i.
16^a, 32^c; ii. 6¹⁰, 9^a, 39^b; iv. 9¹², 20^a,
22^b.

थरुमारु ts a kind of dance, iv. 11^b.

थरु ts a tooth, ivory, i. 14^a, 20²⁵; iii.
31^a.

थरु rising, bristling, ii. 46^a. ts.

थरु [थरु] pride, haughtiness, ii. 30^a.

थरु [थरु] a mirror, i. 18¹⁰.

थरु- [थरु] proud, arrogant, ii. 41^a.

थर ts. H. 2. 215. a little, slightly, ii.
14^b, 36^a, 49^b.

दरिद्रतय [दरिद्र] *poverty, indigence*, i. 20^b.

दन् *to split, cleave*. dalanta, ii. 2^a.

+ निर *to cut, break*. niddalanto, ii. 30^c.

दल *ts. leaf, petal*, i. 29^b; ii. 6^{21, 22, 24, 25}, 14^b, 38^b; iv. 5^a, 21^b.

दस [दस] *ten*, iii. 3¹², 26^a. Cp. दह.

दसमासिन् [दसमास] *weighing ten māsa*, iii. 5^a.

दह *to burn*. dajjhanta, iii. 27^a.

दह [दह] *ten*, i. 18^b. Cp. दस.

दहि [दहि] *milk*, i. 19^c.

दा *to give*. dai, ii. 37^b. denti, i. 13^a;

iv. 9^c, 12^a. dehi, ii. 42¹¹, 43^b.

deu, i. 8^b. dedu, ii. 1^c. deha, i.

18^a. dāssath, iv. 20¹². daia, i.

20¹⁰; iii. 4^c. dādeva, iv. 18¹⁴.

dento, i. 4^a. denta, ii. 2^b; iii. 28^a.

dijjae, iii. 9^a, 33^b. dijjadi, ii. 42²¹.

disadu, iv. 18¹⁴. dijjantu, iv. 21^a.

dijjanta, iii. 27^a. dijjamāna, i.

30^a. dinna, ii. 6^{20, 22}; iii. 3^a, 10^a.

dinna, i. 18^a; iii. 6^b; iv. 9^c. 18^{21, 22},

21^c. dinnath, iii. 34^b. dinnā, ii.

16^a.

दाय [दय] *giving, gift, donation*, ii. 5^a, 47^a; iii. 17^b.

दारा [दारा] *a wife*, i. 23^a.

दाय् H. 4. 32. *to show*. dāyā, ii. 36^a.

दाय [दाय] *just, now, truly, indeed*, i. 31^a, 34²²; ii. 6²², 50^b; iii. 3^a, 22²³; iv. 20¹².

दायणि [दायणि] *a forest-conflagration*, iv. 24^b.

दायण [दाय] *slavery, service*. iv. 8^a.

दासी *ts. a female slave*, i. 18^a, 20^{22, 23, 24}, iv. 2^a, 9¹².

दाह *ts. burning*, ii. 10^b, 29^b, 42^b, iii. 20^a.

दिनस [दिनस] *a day*, i. 18^b, 21^c; ii. 9^a, 10^c; iv. 3^c, 5^a, 6^a, 9^b.

दिक्खा [दिक्खा] *initiation*, iv. 18¹².

दिक्खिज्ज *see दीक्ष*.

दिट्ठि [दिट्ठि] *a look, glance, eye*, i. 18^a, 21^b, 28^{20, 21}; ii. 1^a, 5^a, 8^a, 28^a, 41^b; iii. 2^c, 11^a.

दिण [दिण] *day*, ii. 6¹⁰; iv. 8^a.

दिणमण [दिण] *the sun*, ii. 50^a.

दिणेन [दिणेन] *the same*, i. 21^a.

दिमुह [दिमुह] *quarter of the sky*, ii. 4^b.

दिवस *ts. day*, i. 34²⁷; iv. 18¹¹, 19^a.

दिण्ण *to point out, show*. diṭṭha, i. 24^a.

+ ञ्ण *to point out, show, order*. Eḍḍi, iv. 9¹², 18^{12, 22}. Eḍḍiṭṭham, ii. 26^a.

+ निर *to point out, show*. niddisad, ii. 29²¹. niddiṭṭha, iv. 18²².

+ दसा *to command, direct, instruct*. samādiṭṭha, i. 10^a. samādiṭṭham, ii. 43¹⁰.

दिक्ख [दिक्ख] *direction, quarter of the sky*, i. 14^a; iii. 25^b, 26^a, 28^a, iv. 9^{20, 21, 22}.

दिक्खामाज [दिक्खामाज] *quarter of the sky, direction*. i. 16^a.

दीक्ष *to consecrate, initiate*. dikkhā, i. 23^a.

दीप [दीप] *a lamp, light*, ii. 6¹², iii. 27^a.

दीप [दीप] *long*, i. 21^a, 35^c; ii. 2^b; iv. 9^b.

दीहण [दीहण] *length*, i. 32^a.

दीहण H. 2. 171. *long*, ii. 9^a.

दीहिज्ज [दीहिज्ज] *a long lake*, ii. 3^a.

दुर्द्धम [द्वितीय] *second, other*, iii. 17^d.
 दुर्द्धम [दुष्कृत] *a sin, misdeed*, ii. 8^c.
 दुःख [दुःख] *sorrow, distress*, ii. 8^c.
 दुःखण [दुर्जन] *a wicked, malicious person*,
 iii. 20¹⁷.
 दुष्ट [दुष्ट] *wicked*, i. 20¹⁰.
 दुर्द्धम [द्वितीय] *second, other*, ii. 8^c.
 दुग्ध [दुग्ध] *milk, milky juice*, i. 16^b; ii.
 6^b, 29¹¹.
 दुर्द्धम [दुर्द्धम] *weak, feeble*, ii. 9^d.
 दुग्ध [दुग्ध] *a tree*, i. 17^b, ii. 45^a, 46^c, iv.
 22^a.
 दुर्द्धम [दुर्द्धम] H. 1 115 *difficult to be*
attained, iv. 1^b.
 दुर्द्धम [दुर्द्धम] *difficult to be seen*, iii.
 12^c.
 दुर्द्धम [दुर्द्धम] *a door*, i. 21^c, ii. 42^{21, 22}, iii.
 20¹¹, iv. 9^c, 18¹⁰, 19^{2, 31}.
 दुर्द्धम [दुर्द्धम] *see द्वि*
 दुर्द्धम [द्वितीय] *having two moons*, i.
 34^d.
 दुर्द्धम [दुर्द्धम] *a daughter*, i. 34¹⁵, iv.
 18¹⁰.
 दुर्द्धम [दुर्द्धम] *a female messenger, a confi-*
dante, iii. 27^c.
 दुर्द्धम *ts. distant, far. Adv., to a distance,*
highly, entirely, i. 2^a, 6^a, 20²²;
 iii. 1^a.
 दुर्द्धम [दुर्द्धम] *spoiling, disfiguration, de-*
fect, i. 18^a, ii. 23^d.
 दुर्द्धम [दुर्द्धम] *insupportable, intolerable*, iii.
 20¹, iv. 2^a.
 दुर्द्धम [दुर्द्धम] H. 1 192 *ugly, hideous*,
 iii. 28^b.
 दुर्द्धम *to see Caus to show Pass, to appear.*
 daṭṭhum, i. 24². daṭṭhūna, iii. 6^a

daṭṭhavya, ii. 29^c. darṣemi, i. 25^a.
 darṣido, ii. 6²². darsiam, ii. 21^b.
 disai, iv. 11^b. disadi, i. 4², 20²².
 disaa, ii. 30^d. disadha, i. 4¹⁵. di-
 santi, i. 6^b. disadu, ii. 29¹⁰. di-
 ttha, ii. 40². ditṭha, ii. 11^d, 40²;
 iii. 22^d, iv. 9^a, 19³⁰. ditṭharu, i.
 25^{1, 2}, iii. 2^a, 3^a. ditṭha, ii. 5^a.
 देव *ts. a god; a king*, i. 18^c, 24^a, 34¹⁴;
 ii. 11^a, 22¹, 24^a, 26¹, 28¹, 29⁷, 41¹,
 47^a, 49¹, iii. 24²; iv. 9¹⁰, 21^a.
 देवी *ts. a queen, Pārvatī*, i. 12^{3, 8}, 16²,
 18¹⁷, 19³, 34^{22, 24, 26}; ii. 6^{22, 23}, 11^a,
 12², 28², 29¹⁰, 42^{27, 28, 33}, 43¹⁰, 47¹;
 iii. 8^{1, 5}, 34^{1, 2}, iv. 9^a, 7, 12, 14, 17, 19,
 18^{1, 7, 11, 12, 17, 23, 30, 31}, 19^a, 25, 30, 23^a.
 देव्युत्तम [देव्युत्तम] *an astrologer*, iv. 18²⁰.
 देसन्तर [देसन्तर] *another place, foreign parts*,
 iv. 18²⁷.
 देस *ts. body*, ii. 10^b, 11^b, iii. 17^b, 20^{d, 12}.
 dehantera, *another body*, i. 34²⁴;
 iv. 19¹¹.
 दोकन्दली [दोः] *a plantain-like arm*, iv.
 7^c.
 दोकण्ड [द्वि] *having both halves, i. e. full*
(of the moon), i. 32^b.
 दोकण्ड [द्वि] *to cut in two, to break*
 dokhandaantā, i. 15^b.
 दोणी [दोः] *a bucket, cavity*, i. 29^b.
 दोल *to swing, oscillate*. dolanti, i.
 26^b.
 दोला *ts. a swing, hammock*, i. 21^b; ii.
 29²¹, 30^d, 31^d, 37^a, 39^a, 40^{1, 2}.
 दोलन्ता [दोली] *a creeper-like arm*, iv.
 16^b.
 दोसोत्तम [द्विषोत्तम] *thirty-two*, iv. 11^a.

दोहन ts. *the longing of a pregnant woman, the desire of plants at budding time*, i. 20², 21²; ii. 45¹, 47¹.

दोहन [द] *the same*, ii. 43³.

द्वि two. दुवे, i. 16², 34², 35²; iii. 17².
dohih, i. 4², 30²; iv. 12². dohi,
ii. 18². down, i. 16¹. dosuh, iv.
7².

धनवह [धनवह] *a flag, banner*, ii. 31².

धनु [नु] *a bow*, i. 32², 33²; iv. 9², 20².

धनुह H. 1. 22. *a bow*, ii. 3².

धर्म [र्म] *religion, custom*, i. 23².

धर्मदाता [धर्मदाता] *lawful wife*, i. 23².

धर ts. *holding, carrying*, ii. 48²; iv. 15².

धरती ts. *earth, country*, i. 12². *dala
[tala] *the surface of the earth*.
the earth, i. 25².

धवत्स ts. *white, handsome*, ii. 28², 31².

धवन्- *to make white or resplendent*.
dhavalenti i. 10². dhavalia iii.
7². dhavalio, i. 29².

धवस्विन- H. 2. 154. *whiteness*, ii. 41².

धा + अनुवन् *to think over; make peace*
with. apasandhemi, iii. 2². apu-
samchedha i. 20².

+ णि *to place put*. nibio, ii. 29². ni-
hiat. ii. 37². nibitta i. 4².

+ णि *to bring about, arrange*. vildie,
iv. 16².

धात्री [त्री] *assault, attacking*, ii. 48².

धात ts. *a stream, current*. ii. 9²; iii.
20², 25², iv. 13².

धाति [ति] *carrying*. iv. 9², 21².

धातु *to run*. dhvāntassa, i. 18².

धुवाणीद [धुवाणीत] *introductory stanza*, i.
41².

धृदा H. 2. 126. *a daughter*, i. 18².

धूव [य] *incense, perfume*, iii. 14².

धूववद्धि [ववद्धि] *a pillar or cloud of*
smoke, iii. 27².

धृ *to hold, carry, contain, stop* dha-
rai, ii. 48². dharantao, iii. 31².
dhariz, iii. 3².

धोत [धोत] *washed, washed off*, i. 26².

धोद *the same*, i. 30².

नन्द *to be delighted, rejoice*. nandantu,
i. 1².

नन्द *to bow, make obeisance to; to sink*.
namaha i. 2². namanti, ii. 31².
naa, i. 4².

+ उद् *to rise, ascend*. uppamanti ii.
31².

+ परि *to be changed, ripe*. parina-
manti i. 8². parinaam, ii. 8².

+ व *to bow down*. panamami, iv. 18².
panamanti, iv. 18².

नय् *to disappear*. natthā, iii. 8². nat-
thā, ii. 40².

+ व *to disappear, be lost*. panatthā, ii.
40².

नी *to carry bring conduct*. naisadha,
i. 34². naia, ii. 11².

+ ण् *to bring*. Enemi, i. 25². Enedi
iv. 19². Enia, ii. 43²; iii. 4². Eni-
adi i. 25². Enadu i. 25². Enia,
i. 26². Enadisa iv. 19².

+ व *to offer, present*. uramijj, iv. 7².

+ परि *to marry*. Caus. *to cause to*

marry. parīṇa, i 12^b. parme-
davvā, iv. 18^a. parmeḍavvā, iv.
18^b.

पू to play, act. paccidavvaṃ, i. 4¹⁸.

पम [प]foot; pace; dignity, rank, i 9^b,
12^a, 21^a; iv. 11^b.

पमद [पकति] nature, natural condition,
ii. 26^c.

पमदावम [प्रवर्तय] producing, i. 16^a.

पमद्व see दृ + व.

पमदेव see द + व.

पमवह [पव] impetuous, iii 30^b.

पमवो [पव] position, rank, iv. 23^a.

पमावद [प्रजापति] the god Prajāpati, the
creator, iii. 17^a.

पमावद see जाव + व.

पमोदु [प्रमोद] the fore-arm, ii. 16^a.

पमोस [प्रदीप] evening, iv. 4^b.

पमू [पम] dust, iv. 5^a.

पम्व [पव] a wing, iv. 2²⁰.

पम्वारवण [पमातोय] a kind of drum, cp
Hindī pakṣī, i. 4¹⁰.

पम्वालिद see व + व.

पहू ts. mud, paste, i. 16^a; ii. 8^a, 12^a;
iv. 4^a.

पहूण [प] a lotus, ii. 13^b, 33^a.

पहूण ts. the same, iii. 3^a.

पहूण ts. turbid, smeared, anointed, iv.
8^a.

पहूण ts. a lotus, i. 4^a, 35^a.

पहूणवसं [प्रत्यक्ष] clearly, openly, i. 30^a;
ii. 43^a.

पहूण [प्रत्यक्ष] fresh, new, iii. 1^a.

पहूण [प्रत्यक्ष] on every limb, iv. 9^a.

पच्छा [पश्चात्] behind, from behind; after-
wards, i. 34²⁷; ii. 8^c.

पच्छिम [पश्चिम] last; western, iv. 4^a,
9¹⁰.

पद्मरावेदि see दृ + व.

पद्म ts. five. pañca, i. 18^b; iv. 4^a,
9^a, 11^a. pañcehum, iii. 19^a.

पद्मगव [ग] the five products of the
cow, i. 20^a.

पद्मदस [-त] fifteen, i. 34²⁸.

पद्मवाण ts. Cupid, ii. 19^b, 38^b.

पद्मव ts. the fifth note of the gamut,
said to be produced by the cuckoo;
name of a musical mode, i. 16^a;
ii. 2^c, 5^b; iii. 20^a; iv. 6^a.

पद्मवर [पद्म] Cupid, i. 32^a, ii. 46^b; iv.
8^a.

पद्मवास ts. names of the country between
the Yamunā and the Ganges,
the Doab, iii. 5^a.

पद्मालिना [पद्म] a doll, ii. 12^b.

पद्मालिना [पाश्चात्ति] the Pāñcālīkā style
in poetry, i. 1^c.

पद्मेतु [पद्म] Cupid, i. 18^c; iv. 4^a.

पद्म ts. a cage, i. 18¹¹; iii. 31^a.

पद् + वद् Caus, to tear out, eradicate
uppādaissam, i. 20¹². uppāḍa,
i. 20¹¹. uppāḍa, iv. 2^a.

पद् ts. a garment, silk cloth, i. 36^c.

पद्म [पद्म] a tablet, palette, i. 4^a.

पद्मसुख [पद्मसुख] a silk garment, i. 14^a.

पद् to recite. padhissam, i. 16¹⁷; iii.
80^a. padha. i. 19^a, 1^b; ii. 10^a. pa-
dhiadi, i. 19^a.

पद् [पद्] a garment, cloth, i. 14^a.

पद्म [पद्म] falling, iv. 19^a.

पडाभा [पटाका] *a flag, banner*, III. 20^a;
IV. 20^a.

पटिवट्टम [प्रतिपट्टक] *a silk cloth*, I. 20^a.

पटिवट्टाविभा [प्रतिवर्षाविभा] *speaking agreeably or congratulating in her turn*,
I. 13^a.

पटिविचित्रा [प्रतिस्वप्नक] *a dream in return*, III. 8^b.

पटिखोचन [प्रतिशोचक] *a mask*, I. 4^a, 20⁴⁰;
IV. 15^b. [K. anukāryānūrūpavar-
nanāmkha]

पठण [पठन] *reading, reciting*, I. 24^b.

पठम [प्रथम] *first*, I. 20^m, 2^a, 34^m; III.
17^a.

पयाभ [प्रयाग] *attachment*, III. 8^a, 9^a.

पयाद [प्रयाति] *a bow, courtesy*, I. 4^a.

पयाद- [प्रयायिन्] *attached to, joined to*,
IV. 7^b.

पयास [पनस] *the bread-fruit*, IV. 22^a.

पयास [प्रयास] *a bow, salutation*, I. 34^m.

पयोस्त्रिभ see पौल्ल + त्र.

पयिहस्य [पायिहस्य] *erudition, Punditship*,
I. 18^a, 2^a.

पयडो *a Fāṇḍya woman*, I. 15^a.

पयडु [पा] *pale, yellowish*, II. 10^a; IV. 5^a.

पयडुर [पा] *pale-white, yellowish-white*,
II. 6¹⁰, III. 33^a.

पयडोर [प्रश्नोत्तर] *riddle and answer*, I. 5^a.

पय to fall. पादा, II. 39^a. padanti,
IV. 13^b.

+ नि to fall down, to be cast at. ni-
vadiā, II. 5^a, 46^a.

+ समुद् to jump up, to emerge. samup-
padia, III. 3¹⁰.

पल [पल] *a leaf*, II. 1^a, 7^a.

पत [पात] *a dramatic persona*, I. 4^a.

पत see पात + त्र.

पतिशामि see या + प्रति.

पद् + उद् Caus., to produce. uppādedi,
III. 12^a.

+ निव to be produced. nippajjadi, I.
34¹⁰.

+ सम् to become. Caus., to accom-
plish, produce. sampappam, III.
204²¹. sampādem, II. 41^a. sam-
pādemha, I. 12^a. sampādaissadi,
II. 43^a.

+ समुद् to be produced. samuppappā,
III. 4^a; IV. 19¹⁰.

पति [ति] *a husband*, I. 19^a.

पदोय [पदोय] *a lamp*, III. 22^a.

पंति [पङ्क्ति] *a line, row, series*, II. 1^a, 17^b;
IV. 18^a.

पम्भार [पम्भार] HD. 6 66. *a mass, large
quantity*, II. 33^a.

पम्भार [प्रभात] *day-break, dawn*, II. 6¹⁰.

पमदुल्लस्य [पमदोयान] *pleasure-grounds*,
III. 22^a, IV. 18¹⁰.

पमाय [प] *measure, size, extent*, I. 16^a;
III. 3¹⁰.

पर ts. other, different; intent on, I. 18^a, 7;
IV. 18^a, 22^a. param, however, ex-
cessively, at the utmost, I. 1^b, 34¹⁰;
II. 11^a.

परम ts. highest, best, II. 28^a.

परमाय [पार्थ] *truth, reality*, II. 22^a.

परमेष्ठि- [पठिन्] *an epithet of Brāhmā*,
IV. 19^b.

परपरा ts. an uninterrupted series, suc-
cession, I. 9^b, 18^a, 2^a.

परहुड [पत] *the cuckoo*, II. 2^a.

परिजण [पजन] *attendants, suite*, I. 28^a.

परिक्षय [परीक्षय] <i>testing, examining</i> , ii. 29 ^a .	पसर [प] <i>going, stretching forth</i> , ii. 10 ^a .
परिष्कीर्य [प्री] <i>emaciated, diminished</i> , ii. 6 ¹⁰ .	पस्य [प] <i>lossom</i> , ii. 6 ²² .
परिपुष्टि [पु] <i>maturity</i> , iii. 4 ¹ .	पसाह [पसाह] <i>propitiatory offering propitiation, favor</i> , i. 4 ¹ , 22 ^a , 34 ²² .
परिपुष्टय [प] <i>dazzling whiteness</i> , iii. 34 ² .	पसादी-र [प] <i>to green</i> , i. 6 ²⁴ .
परिभ्रम ts. <i>embracing</i> , i. 2 ^a ; iii. 7 ^a .	पसार [प] <i>spreading</i> , iii. 11 ^a .
परिवर्ध [प] <i>order, succession</i> , iv. 18 ^a .	पसाह्य [पसाह्य] <i>decoration, toilet</i> , i. 20 ²¹ ; ii. 19 ^a , 22 ^a , 24 ¹ .
परिवर्त्य- [प] <i>moving about</i> , iv. 19 ²¹ .	पसूय [पसूय] <i>a bud, flower</i> , i. 19 ^a .
परिवर ts. <i>neighborhood, environs</i> , iii. 19 ^a , 34 ² ; iv. 7 ^a .	पट [प] <i>way; reach</i> , iii. 2 ^a .
परिहास ts. <i>joking, merriment</i> , ii. 6 ¹ .	पहा [पहा] <i>light, splendor, similarity</i> , i. 16 ^a .
पवस [प] <i>hard, harsh</i> , i. 7 ^a .	पजर [प] <i>striking, shooting</i> , iii. 7 ^a .
पवस see पव + व.	पडा [पडा] <i>power, efficacy</i> , ii. 6 ²² , 45 ¹ ; iii. 8 ¹ ; iv. 18 ²² .
परीक्ष्य [प] <i>invisible, unknown</i> , iv. 18 ²² .	पुद्ग [पुद्ग] <i>beginning, beginning with</i> , i. 32 ^a .
परीपर [परपर] <i>each other, mutual</i> , iii. 11 ^b , iv. 12 ^b .	पुद्ग see पुद्ग + व.
पन्नङ्ग [पन्नङ्ग] <i>a bed, couch</i> , i. 36 ^a .	पुद्गि [पुद्गि] <i>beginning, beginning with, from, ever since</i> , i. 20 ²¹ , 24 ¹ ; ii. 8 ¹ .
पल्लव ts. <i>a sprout</i> , i. 26 ^b ; iii. 23 ^a .	पा to drink. <i>Caus.</i> , to cause to drink. <i>pismo</i> , i. 22 ^a . <i>pianto</i> , iii. 8 ^a . <i>pi-anti</i> , iv. 19 ^a . <i>pijā</i> , i. 28 ^a . <i>pi-janta</i> , i. 16 ^a . <i>pido</i> , iii. 31 ^a , 32 ^a . <i>paida</i> , ii. 29 ²¹ .
पल्लव- [पल्लव] <i>to display, show, expand. paravācids</i> , i. 16 ¹ .	पास [प] <i>fec; began</i> , i. 4 ^a , 20 ²² ; iii. 28 ¹ .
पल्लव [प] <i>the wind</i> , ii. 11 ^b , 14 ^b , 36 ^a ; iii. 22 ^a .	पावन् [पावन्] <i>the extremity of the feet</i> , i. 14 ^a .
पवस [पवस] <i>violent</i> , iv. 1 ^a .	पातर [पातर] <i>a rampart, wall</i> , ii. 31 ^a .
पवाह [प] <i>a stream, current</i> , ii. 10 ^a ; iii. 10 ^a , 20 ^a .	पाह [पाह] <i>the Prakrit language</i> , i. 7 ^a .
पवेस [पवेस] <i>an interlude in a drama</i> , i. 6 ^a .	पाह the same, i. 6 ^a .
पव्य [पव्य] <i>the palm of the hand</i> , i. 30 ^a ; ii. 38 ^a .	पाणिनिः HD. 6. 77. <i>— Jātīya, recd.</i> , i. 10 ^a , 20 ²¹ , 22 ^a ; ii. 10 ^a .
पवसि the same, i. 16 ^a .	
पवर [प] <i>outbreak, course</i> , iii. 20 ^a .	

पाठिजा [पाठिका] a reciting or reading woman, iv. 9¹⁵.

पाण [प्राण] life, soul, m. 8^a.

पाणि ts. *hand*, i. 27^a; iii. 23^a.

पामर ts. a low-caste man, l. 20th.

पारावभ [त] a pigeon, iii. 27b.

पारिभद् [°द्र] *the coral tree*, iv. 22^a.

पाल् + प्रति to guard, observe. padivāle-
du, ii, 41^a.

पलित्तम् *capital; a treasure; a paragon*
of, in 3^b; iv. 19⁴. (K, bhaugpra-
kārah pālayitrā, yadvā palittā
iti deçipadam mūlanivṛtāṁ varta-
ta iti sampradāyah.)

पास [-श्च] *side, flank*, ii. 36^b, 46^b.

पाण्डु [प्राभत] a present, gift, in 7.

पि ४९९ वि.

पित्त [प्रिय] *dear, beloved, agreeable*, i. 1^b,
3^a, 15^a, 16¹, ii. 27^a; iv. 2^b, 22¹, 3

विभ्रमस्तु [प्रियवयस्य] a dear friend, i.
18¹⁷, 20³⁹, 32¹, ii. 6¹⁰, 10⁸, 41², 43²,
iii. 2³, 20¹, 34⁷; iv 9⁴.

पिण्डरही [पिण्डरही] *a female friend, a lady's confidante*, - न. 8^३, 49^६, 10^३; iii. 80^३, 84^६.

पिङ्ग [पङ्ग] *ripe*, n. 50^d.

पिङ्ग ts. *yellow-red*, in. 50^d

पिच्छ ts. *tail-feather*, ii. 14^a; iv. 14^b.

पिञ्जर ts. reddish-yellow, tawny, g

colored, n. 8^a, 12^a; m. 25^b

पिण्ड ts. mass, ball, 1. 35*

पिथाय [न] covering, iv. 18³⁸.

जिसका [मन] slanderous, III. 9^d.

पिसुण- [-पुनय-] to indicate. pisunai, II.
24^d. pisupedi, I. 20^a.

पिहल [पुयल] *broad, large*, iv. 9⁷.

पीड़ to press, squeeze. पीड़ो, III. 7d

पोष [-न] *fat, round*, i. 18^b; iii 7^c.

पुष्पिभ [-त] furnished with feathers, II
3d, IV. 20d.

पुनः the same, iv. 9¹.

26^d. puñja, l. 14^d,
to hear up, collect. puñjya, m.

युक्तः. *heap, multitude*, L 19^d, II 46^d.

पृष्ठ ४९४ सप्तमः.

पुद्गे [पुठ] *the back*, u 39^b.

पुनरुत्थान [पुनर्नव] revived, refreshed, iii.
२०१०.

पुनो [पुनः] *again, back; on the other hand*, I. 34²⁷, II. 8^c, 5^c, 6^{b, 13}, 28^a, 28^d, 49^b; III. 17^d, IV. 18¹⁷, 19²⁴, 27, 47.
 पुनू, II. 23^d, III. 9^c, 14^d. Cp उनू

पुष्प [पुष्प] *filled, full, accomplished, fulfilled*, i. 20^a, ii. 41^d; iii. 19^a, iv. 33^b.

पुष्णिमा [पूणिमा] *the day of full moon*, L.
- 25^a, 34^a, II. 6¹⁰, 29^{10, 11}; III. 20¹⁴;
IV. 19¹⁴.

पुत [च] & son, i. 18⁶, 19⁷; iv. 2⁸.

पुतलिभा [-लिक्का] *a doll*, iii. 20³; iv. 18³⁶.

पुत्री [-त्री] a daughter, l. 20²⁸, iv. 19^{24, 50}.

पुरवो [तत्] *before, in the presence of,*
 L. 18¹⁷, 19^{1, 6}, 20²⁰, N. 10⁴, 29⁴, M.
 30²

पुरन्धो [न्धो] an elderly married woman.
1 16³

परस्पर [परः] *preceding*, 1. 2016, 31.

परिस [रुप] a man, 1. 7th

पुरो [पुरस्] *before; formerly*, III. 1^c, 22^a,
IV 19^a

पुनः [क] *horripilation, thrill of joy,*
iv 21^d.

पुलञ्ज-पुलोञ्ज- H. 4. 181. *to look, behold.*
 puloesa, iii. 8^a. 'pulantia, ii. 1^a.
 पुलञ्जण [-कण] *horripilation*, i. 15^a.
 पुलिन्द ts. *a man of a certain barbarous*
tribe, a mountaineer, iv. 14^b.
 पुल्य [पुर्ध] *eastern*, i. 14^a; iii. 25^b, iv. 9^a.
 पूर ts. *a stream, flood*, iii. 28^a.
 पूरण ts. *filling*, i. 34²⁰.
 पू to *fill*. pūriṣa, i. 4^b.
 पेकस [पौपूष] *nectar*, iii. 20^a.
 पेक्क, पेक्क see पैक्
 पेक्षिञ [पेक्षित] *swung, shaken*, i. 21^a.
 पेस [प्रेमन्] *love, affection*, iii. 8^a, 9^a, 1^a,
 12^b, 15^b.
 पेस्त [पर्यन्त] *circum, border*, iii. 11^b.
 पेसल [पेसल] *artificially made pleasant,*
seasoned, iv. 5^b.
 पोहिल *name of a poet*, i. 20²⁰.
 पोत *a yarmant, cloth*, i. 27^b; ii. 24^a.
 पोत्यञ [पुस्तक] *a book*, i. 18^a.
 पोपल [पुगपल] H. 1. 170. *the areca nut*,
 iv. 5^b.
 पोम्पराज [पद्मराज] *a ruby*, ii. 15^a, iv.
 18¹¹.
 प्रङ् to *ask*. pucchāmi, iii. 8^a. pucchis-
 sam, i. 4¹¹. pucchia, i. 34¹. pu-
 cchianta, i. 18¹¹.
 ———
 फेस [स्पर्श] *touch, contact*, iii. 24^b; iv.
 21^a.
 फगुण [फागुण] *a Hindu month corres-*
ponding to February-March, i.
 20²⁰.
 फण ts. *the hood of a serpent*, i. 20^b.
 फणिलजा [-तर] *the betel plant*, i. 17^a.
 फरञ H. 6. 82 *a shield*, iv. 9^a.

फरङ्गिज [स्फारीकत] *shaken, swung*, iv. 9^a.
 फरिह [स्पर्श] *touch, contact*, iv. 6^a.
 फल ts. *fruit, result*, ii. 6¹¹; iv. 21^a.
 फलञ [-क] *plank, shield, expunse*, i. 30^b,
 32^b, ii. 15^a, 23^a, iv. 9¹¹.
 फलिहमणि [स्फटिक] *a crystal-stone*, ii.
 29¹¹.
 फद् see हफद्.
 फार [स्फार] *large, great*, i. 20^b; iii.
 19^a.
 फुद् see हफुद्.
 फुट [स्फुट] *clear, white, clearly, evidently*,
 ii. 13^b; iv. 22^a.
 फुल्ल *to open, blow, blossom* Intens. *the*
same. phullanti, ii. 9^a. phullā,
 ii. 38^a. pamphulha, i. 16^b.
 फुल्ल ts. *a flower*, i. 19^a.
 फेङ्कार [फेङ्कार] *a shriek, howl*, iv. 15^a.

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 बदनल see बलिबदनल. Op Marāṭhī baḷa.
 बडलयाला [बकु] *name of a woman*, iv.
 9¹⁰.
 बाङ्गर [बर्गर] H. 6. 89. *a jest*, ii. 6^a.
 बाङ्गरबेली *name of a woman*, iv. 9¹¹.
 बन्दि [-न्दिन्] *a panegyrist, bard*, i. 16^a, 4.
 बन्ध् + बि *to bind, close*. vibaddham, iv.
 9^a.
 बन्ध ts. *arrangement, literary composi-*
tion, posture, i. 6^a, 7^a; ii. 4^a; iv.
 11^a, 12^b.
 बन्धव [बन्ध] *a kinsman, friend*, i. 16^a.
 बम्ह- [ब्रह्मन्] *the god Brāhmā*, i. 24^a.
 बम्हण [ब्रह्मण] *fem -ṇī, a Brāhmana,*
fem the wife of a Brāhmana, i.
 20^a, 24^a, 42^a, iii. 8^a *fem.* i. 20³⁴.
 बरिहि- [बहिन्] *a peacock*, ii. 16^b.

बला [बल] *perforce, violently*, i. 13^a; iv. 22^a.
 बलि *ts. an oblation*, iv. 15^a.
 बल्ल *ts. copious, abundant*, i. 13^a, 20^a; ii. 3^a, 37^a; iv. 21^a.
 बहिनिआ [भगिनिका] *a sister*, i. 34^a, 35^a, 36^a, 37^a; ii. 6^a, 9^a, 10^a, 4^a.
 बहु + मन *to value, esteem*. "mappedi, i. 28^a.
 बहुसो [बस] *often*, i. 4^a; ii. 29^a.
 बाउल्लिअ *HD. 6. 92. a doll*, iv. 19^a.
 बाव *ts. an arrow*, ii. 11^a; iv. 18^a.
 बाधु *to harass, torment*. bāhanijjo, iv. 2^a. bāhanijja, iv. 2^a.
 बाह *ts. young, new*, i. 13^a, 15^a; ii. 41^b, 42^a, 45^a, 49^a; iii. 8^a, 19^a.
 बालकर [बलि] *a young poet*, i. 9^a.
 बाह [बा] *a tear*, ii. 9^a, 10^a; iii. 20^a.
 बाहिर [बाहिर] *H. 2. 140. external*, i. 34^a.
 बाहु *ts. an arm*, i. 30^a; iv. 12^a.
 बाहुल्ल *ts. a shoulder*, ii. 24^a.
 बिन्दु *ts. a drop*, i. 26^a; iii. 3^a, 4^a.
 बिम्बा *ts. the Bimba fruit; the disk of the sun or moon*, i. 13^a; ii. 20^a; iii. 25^a, 32^a; iv. 3^a. sampunna-bimbattana [sampūrnabimbattva], *fullness of disk*, iii. 25^a.
 बिह *ts. the fibre, fibrous stalk of a lotus*, iii. 20^a; iv. 7^a.
 बुद्ध *H. 4. 101. sinking, inclining*, ii. 31^a.
 बुध् + वि *awaken*. vibuddho, iii. 7^a.
 बोध *H. 4. 162. Claus. to pass*. bolet, ii. 29^a.
 बोस *H. 4. 2. speech, words*, ii. 4^a.

मल्ल- [मल्ल] *fem. vadi, favored, exalted, venerable, holy*, i. 20^a; ii. 6^a; iii. 3^a; iv. 18^a, 22^a, 19^a, 23^a.
 भङ्ग *ts. breaking*, i. 28^a.
 भङ्गि *ts. bending*, iv. 9^a.
 भङ्गुर *ts. fragile*, iii. 21^a.
 भञ्जलिअ [भञ्जलिअ] *enslaved by women, a hen-pecked husband*, iii. 2^a.
 भञ्जु *to break*. bhāṇja, iii. 21^a.
 भट्ट- [भट्ट] *a lord, master*, iv. 9^a, 18^a, 22^a.
 भट्टरत्न [भट्ट] *venerable, worshipful*, iii. 20^a.
 भवु *to say, speak; name, call*. bhapaṃsi, ii. 47^a; iv. 7^a. bhapaṃsi, i. 20^a; iv. 19^a. bhapaṃsi, i. 34^a. bhapaṃsi, ii. 23^a. bhapaṃsi, ii. 48^a. bhapaṃsi, i. 24^a; iii. 9^a, 2. bhapaṃsi, i. 20^a, 25^a, 4^a; ii. 6^a, 40^a, 47^a; iii. 8^a; iv. 4^a. bhapaṃsi, ii. 16^a. bhapaṃsi, i. 34^a. bhapaṃsi, i. 20^a. bhapaṃsi, i. 8^a, 6^a. bhapaṃsi, i. 20^a, 22^a; ii. 10^a. bhapaṃsi, iii. 12^a. bhapaṃsi, ii. 42^a. bhapaṃsi, i. 7^a; iv. 2^a, 18^a, 22^a.
 भवण [भवण] *a small vessel, cup*, i. 20^a.
 भव [भव] *husband*, i. 11^a; ii. 8^a.
 भव [भ] *happiness, blessing*, i. 1^a, 20^a; iv. 5^a.
 भव [भ] *shaking, moving*, ii. 1^a.
 भव [भ] *a bee*, ii. 13^a; iii. 2^a.
 भवभेदा [भ] *having an unsteady character, or, having a scar like a bee*, i. 18^a. (BNJ, bhramaraṇḍa; P, bhramaravat tīto yasyāp. tēto ni madhyasthito)] manivijṇasap. ti-

तः bhīṣaṇē, O, bhramarasadr̥ṣṇa
 teṭākhyaguhyāgena[!] teṭā aksī-
 golakam itī kecit, K, bhamarate-
 te ity etad deṣipadam muṣṭipra-
 hāraprarūḍhe vegyoraḥkine var-
 tate. bhramaravarnakūpamanāu
 tathā ca prayogaḥ teṭāvaloka-
 nakutūhalabhamgabhirur itī yad-
 vā bhramarāpām viśānām teṭā
 bhūyate)
 गद्य [°ग] *abode, dwelling, house*, ii. 6²²;
 iv. 19^{a, 17}
 भविष्य [°व्य] *what is to be, the future*,
 i. 18¹.
 भल HD 6. 101. *a bee*, i. 16^{a, 2}; ii.
 44¹.
 भा *to shine, seem, appear*. bhāl, i. 23⁴,
 33^b, iii. 31^b.
 + वि *the same*. vibhāl, ii. 41⁴.
 भादर [भाद] *a brother*, i. 20¹⁸.
 चामरी [चर] *walking round from left to
 right*, iv. 21¹.
 भार *ta. a burden, weight, mass*. i. 18²;
 ii. 21^a; iii. 21^a.
 भारिणी [भार्य] *a wife*, i. 12².
 भाव *ta. being, condition; feeling, senti-
 ment; a venerable, worthy man
 (term of address)*, i. 4¹⁸, 5^a; ii. 10^a,
 50^b; iii. 10^b, 20¹².
 भावविज्ञ *see धृ*
 भाषा [°षा] *language, dialect*, i. 7¹, 8^b.
 भिक्षा [°क्ष] *alms*, i. 23⁴.
 भिक्षु [भृ] *a bee*, i. 29^b; ii. 6^a.
 भिद्य [भृद्य] *a servant, slave*, i. 33⁴.
 भिद् + उद् *pass. to shoot up, be raised*.
 ubbhiyadu, iii. 20¹.

+ निस् *to tear up, break through*. nib-
 bhinnassa, iv. 18²²
 भुमङ्ग [भुजङ्ग] *a paramour, gallant*, i.
 14¹
 भुज्ज [भूर्ज] *the birch tree*, iii. 25^b.
 भुज्जल *food for a cat*, iv. 2². (O, bhut-
 thallah majjārie bhutta. bhūmi-
 pātanaṣyogyaḥ, bharitrayogya itī
 vā bhūthir itī bhāṣyam.)
 भुल H. 4. 177. *erring, oblivious*, iv.
 20¹⁸.
 भुल्ल [°ल] *the world*, iii. 26^b, 28^b, iv.
 20^a.
 भू *to be, become. Caus., to cherish, af-
 fect, win*. hoṣi, i. 19¹. hoṣi, i. 7^a, 8^b;
 iv. 23^a. bhodū, i. 20¹⁴, 34¹⁰; iv. 3¹,
 18^{21, 22}. hoṣi, i. 21⁴; ii. 10⁴, 49^a;
 iii. 19⁴; iv. 2¹⁰. havi, iii. 23^a.
 hoṣi, i. 1^a, 8^b, iii. 28^b, iv. 5⁴. bho-
 du, i. 14², 20^{20, 27}, 34¹¹; ii. 49⁴; iii.
 3², 22^a, 24², iv. 19¹⁸, 21^a, 23¹. ha-
 vantu, iii. 24^b. bhavissam, i. 13¹;
 ii. 28⁴. hoṣi, ii. 39^a; iii. 32^a.
 bhavissadu, iv. 18^{20, 22}. bhavi, i.
 20²⁴; ii. 9¹, 32^a; iii. 3¹⁸. bhavi-
 davvam, ii. 42²¹. bhāvapiṇṇa, ii.
 26^a.
 + भुज् *to enjoy, experience, feel*. anu-
 bhavidam, i. 34²².
 + भू *to arise, be born Caus., to honor,
 show respect to; to fancy, ima-
 gine*. sambbhūdanam, i. 18². sam-
 bhāvehi, iii. 20²². sambbhāvai-
 sadi, iii. 20¹⁷. sambbhāvadi, iv.
 2¹⁰.
 भूमि *ta. terrestrial globe*, iii. 25^a.

भूचन्द्र [-न्त्र] *an earth-moon*, ii. 27^b.
 भूमि *ts. earth; ground*, i. 25^a, 34¹³.
 भूमिका [-का] *character, costume in a play*, i. 12^a.
 भूमीघर [-ग्रह] *cellar, underground chamber*, iii. 25^a.
 भूष to *adorn, decorate*. bhūṣidā, ii. 11^a.
 + वि *the same*. vibhūsaṁti, i. 31^a. vi-
 hūṣidā, ii. 22^b.
 भूषण [-ण] *ornament, decoration*, i. 30¹,
 31^b; ii. 23^a, 25^a; iii. 15^a, 26^b.
 भ to *fill, pervade; have, possess*. bha-
 rianā, iv. 23^a. bharidā, iii. 20^a.
 भेद [-ह] 1. *splitting, wound*, iii. 11^a.
 2. *difference*, iii. 15^a.
 भेदवान्ध [भिरवान्ध] *name of a yogin*,
 i. 21^a, 24^a, 34²⁶, 35, 35; ii. 6²²; iv.
 18¹¹, 20, 21, 24.
 भौ [भौह] *a vocative particle, O, sir*, i.
 18¹, 34³⁰; ii. 24^a, 29¹³, 32^a, 43^b, 44¹,
 47¹; iii. 2¹, 3¹, 8¹, 9¹, 22³, 26¹; iv.
 20¹², 21¹.
 भोजन [-द्य] *food, meal*, i. 23^a.
 भोदौ [भवती] *honourific pronoun, used as
 term of respectful address to wo-
 men*, ii. 42¹; iii. 20²¹; iv. 18¹.
 भय to *fall, decline, decay*. bhayāho,
 iii. 8¹.
 भ्रम to *whirl, swarm round*. bhamianā,
 ii. 13^b.
 + परि to *wander about, turn round*.
 paribbhamantū, iv. 11^a.

मन [-ह] *madness, rut*, ii. 6¹⁰.

मन [-य] *fem. mān, made of, consisting
 of*, i. 36^a, iv. 18¹¹, 19².
 मन्त्रिणी [मन्त्रिणी] *a deer-eyed woman*, ii.
 46^a; iv. 16^a.
 मन्त्रण [-द्व] *beeswax*, i. 13^a. (K, hima-
 ranopapaṇamanārtham hu madhū-
 coluṣṭam adhara dadhatit lok-
 prasiddhīb.)
 मन्त्रण [-द्व] *love, Cupid*, ii. 10¹, 16^a, 33^b,
 36^b, 45^b; iii. 12^b, 4, 18^a, 21^b, 30^a;
 iv. 1^a.
 मन्त्रकेतु [मन्त्रकेतु] *the same*, iv. 20^a.
 मन्त्ररक्षण [मन्त्ररक्षण] *the same*, ii. 49¹; iii.
 9^a, 20^a; iv. 19^a.
 मन्त्ररक्षण [मन्त्ररक्षण] *the same*, iii.
 26^a.
 मन्त्ररक्षण [मन्त्ररक्षण] *the moon*, ii. 47^b;
 iv. 18¹³.
 मन्त्र [मन्त्र] *spirituous liquor*, i. 20^a.
 मन्त्र [मन्त्र] *head*, i. 4^a.
 मंस [मन्त्र] *flesh, meat*, i. 23^b.
 मण [मन्त्र] *way, doctrine*, i. 22^a.
 मण [मन्त्र] *an arrow*, i. 32^a.
 मन्त्रवाता *ts. name of a woman*, iv.
 9¹³.
 मन्त्र [-द्य] *spirituous liquor, wine*, i.
 22^b, 23^b.
 मन्त्रण [-न] *bathing*, iv. 4^b, 6^b.
 मन्त्रणाल [मन्त्रण] *fem. -li, keeper of a
 bath*, iv. 9¹¹.
 मन्त्रारिजा [मन्त्रारिजा] *a cat*, ii. 29¹¹.
 मन्त्र [-द्य] *the middle, centre; the waist*,
 majhe, between, among, i. 8¹, 18¹.
 20¹¹, 30^a; ii. 6^b, 20^b, iii. 4¹, 7^a, 19²;
 iv. 18¹².
 मन्त्रज [-द्य] *the same*, iii. 21^a.

मञ्जुगह [मञ्जुगह] *mudday*, II. 41²; IV. 4², 8².

मञ्जिम [मञ्जिम] *central*, I. 14².

मञ्जति ts. a shoot, sprout, flower-bud,
II. 46²; III. 13².

मञ्जिदु [मञ्जिदु] *fem.* १११, red as mad-
der, II. 41².

मञ्जिदु [मञ्जि] *mungeet or madder*, II.
50².

मञ्जोर ts. an anklet, II. 18².

मञ्जु ts. lovely, sweet, I. 18², II. 32².

मञ्जूसा [मञ्जू] a box, casket, IV. 19².

मण- [मण] *mind, thought, desire*, I. 14²,
II. 32²; III. 10², 11², 12², 28².

मण [मण] a little, slightly, IV. 9².

मणहरण [मणो] *fascinating; fascination*,
II. 28², 31².

मणि ts. a gem, jewel, I. 34², 36²; II. 9²,
15², 25², 29², 32², 33², 34²; III. 2²,
18²; IV. 10², 1².

मणीवि- [मणीवि] *clever, wise*, IV. 24².

मणीवन्त [मणीवन्त] *checking the mind*,
III. 16².

मणीवन्त [मणीवन्त] *beautiful*, III. 27².

मणीमु [मणीमु] *Cupid*, IV. 13².

मणीर [मणीर] *wish, desire*, III. 8².

मणीर the same, IV. 9².

मणीर [मणीर] *Cupid*, III. 10², 20².

मणिव [मण] *an ornament, embellishment*,
trimmings, I. 3², 28², II. 47²; III.
12², 13², 26², IV. 20².

मणिव ts. a globe, ring, disk; a group,
collection, I. 35², II. 30²; III. 5², 31²,
IV. 23².

मणिव ts. the same, III. 23², 26².

मणिव [मण] a hall, arbor, I. 36².

मणिव [मणिव] the sun, III. 8².

मणिव [मणिव] *name of a woman*, IV. 9².

मणिव [मणिव] a kind of drum, IV. 16².

मणिव to be minded, thank. mannem, II.
4². manne, I. 13², 30², 33², III.
16², IV. 2². mannedi, I. 28². man-
nantao, II. 8².

+ मणिव to honor, below. ahimada, II.
6².

+ मणिव to despise, disregard. avaman-
nada, I. 14².

मणिव [मणिव] a Vedic hymn; a charm,
spell, I. 22², II. 6².

मणिव [मणिव] to consult, deliberate, talk.
mantasantassa, II. 6².

मणिव to grow slow, to decrease. man-
tharjantu, III. 20².

मणिव ts. soft, gentle, I. 17².

मणिव [मणिव] *name of a woman*, IV.
9².

मणिव [मणिव] *Cupid*, IV. 2². Cp. वमण

मणिव [मणिव] an emerald, II. 18², III. 2²,
18².

मणिव [मणिव] a place or seat adorn-
ed with emeralds, emerald-arbor,
II. 29², 41², 42², 43²; IV. 18².

मणिव HD 6. 120 *pride, elegance, charm*,
II. 23², III. 30². (K. II. 23² vilasa.)

मणिव a Marāṭha woman, I. 16².

मणिव [मणिव] *name of a mountain-range*
of South-western India, I. 15²,
16², 20².

मणिव [मणिव] *black, dark*, III. 25².

मणिव [मणिव] a kind of jasmun, I. 16².

मणिव [मणिव] a boxing-match, II. 21².

मणिव [मणिव] a cemetery, IV. 15².

मणिव ts. lamp-black, a black powder used

- to paint the eyes, ii. 7^b; iii. 32^b; iv. 14^a
- मद् H. 4. 192. to wash, long for. mahijāl, iii. 9^c.
- मदग्विद [मदग्वित] praised, i. 34²³.
- मदल्ल HD. 6. 143. old, elder, ii. 9¹.
- मदादेवो ts. a great queen, queen-consort, i. 28¹.
- महाधर्मण [महाधर्म] a great Brāhmana, i. 20²⁰.
- महामेह [महमेह] dainty flesh, especially human flesh, iv. 15^a.
- महामेह [मह] a great cloud, iii. 3¹¹.
- महापद्म [मह] a great lung, i. 12^a, 26³; ii. 0¹, 1⁵, 6²², 9¹, 49¹², 12, 17, 19, 21; iii. 30^a, 34^a; iv. 18^a, 21, 19²⁰, 23, 20⁴.
- महावैजयन्ती [महावैजयन्ती] a great banner of victory, iii. 19¹.
- महिमल [महितल] the face of the earth, the earth, iii. 14^a.
- महिम्नपाल [महिम्नपाल] the king Mahendrapāla, i. 5^b.
- महिता ts. a woman, i. 7^b, 22^b, 25⁴.
- महिषी [महि] a buffalo-cow, i. 19^a.
- महो ts. the earth, ii. 22^b.
- महोदल [महल] the surface of the earth, the earth, i. 34²⁴; ii. 10¹.
- मधु [मधु] the spring, ii. 5^b, 6²¹; iv. 7^a, 19²⁰. mahūsava [dhūsava], the spring festival, i. 16¹.
- मधुर [मधुर] sweet, charming, i. 28¹, 36⁴; iii. 1^a.
- मधुर- [मधुर] to become sweet. mahurijāl, ii. 26⁴.
- मधुरि- H. 2. 154. sweetness, beauty, ii. 2^b.
- महोत्सव [महोत्सव] a great festival, i. 8⁴, iv. 9¹, 21⁴.
- महेन्द्राल [महेन्द्र] jugglery, ii. 44¹.
- महोदध [महोदध] a great, efficacious herb, iii. 20⁴.
- मा ts. a prohibitive particle, not, i. 20^a, 11, 17, 22; ii. 6¹, 39^a, 40¹; iii. 6¹, 21^a, 32^a, iv. 4¹.
- मागधी [मगधी] the Māgadhī style in poetry, i. 1^a.
- माय [मय] pride, jealous anger, i. 15^b, 16^a; iii. 30^a.
- मयल [मय] mind, heart; name of a sacred lake, ii. 6¹⁰, 50^b; iii. 2^a, iv. 23^a (rosakasāmāpasava [rosakasāyāmāpasavat], having her mind affected by anger).
- माणिक्य [मणिक्य] a ruby, i. 20²²; iii. 15⁴; iv. 19²⁰.
- माणिक्यपद [मणिक्यपद] name of a bird, iii. 26¹.
- माणिक्यमाला [मणिक्यमाला] name of a woman, iv. 9¹⁰.
- माणिक्यी [मणिक्यी] an angry, jealous woman, ii. 50^b; iii. 27⁴, 30^a.
- माणिक्य [मणिक्य] a man; mankind, the world of men, i. 31^b; ii. 25^a; iii. 8¹, 14⁴, 16¹; iv. 23⁴.
- माता [मा] a mother, i. 20²².
- मातुल- fem. °cōm. H. 2. 142. a maternal uncle, fem. aunt, i. 24¹⁰, 23.
- मातुल [म] wind, i. 16¹.
- मातुल [मती] a great-flowered jasmine, iii. 2^b.
- माता ts. a garland, chaplet, row, string, i. 20²; ii. 6¹, 13^b, 20^a; iii. 18^b; iv. 9¹.

सालिदा [स] the same, i 11^a, 17^a, iii. 2^b.

सस [स] a weight of gold, iii. 31^a.

सस ता. a month, iv. 9^a

माहस्य [स] majesty, dignity, i 9^a

मिहस्य [स] the moon, ii 42^a, iii. 21^a, 26^a.

मिहस्यमि [स] the moon-gem, supposed to ooze away under the moon's rays, iv. 18^a.

मिहस्यलेहा [स] name of a woman, iv. 9^a. *kadha [kathā], the story of *Mrgāṇṭhalekhā*, a poem of *Aparājita*, i. 8^a.

मिहस्य [स] a kind of drum, i. 4^a.

मिहस्य [स] sweetness, iii. 14^a.

मिहस्य [स] a pair, couple, iii. 9^a.

मिहस्य to join, combine. mulido, ii. 6^a.

mulidam, i. 34^a. mulidassa, iii. 9^a.

मिहस्य [स] faded, withered, ii 6^a

मिहस्य [स] under the pretext of, in the disguise of, i. 18^a, iv. 22^a.

मिहस्य [स] a pair, couple, i 14^a.

मिहस्य to be closed. milanta, i 35^a.

+सम to close the eyes. samamihapath, in 7^a.

+समुद to become manifest. samum-milata, i. 31^a, ii. 25^a.

मुहस्य [स] name of a tree, iii. 25^a.

मुहस्य [स] foolish, i. 18^a.

मुहस्य to love, let go, quit. mūcāha, i 19^a. mūcanta in 50^a, ii. 27^a. mūcanta. in 27^a. mūcanta, in 31^a, iv. 13^a. mūlā, ii. 6^a, iii. 34^a. mūlā, iii. 10^a. mūlā, i. 29^a, 31^a.

+सस to loosen, take off. ammulā, i. 28^a.

+उद to loosen, threl. ummulā, ii. 28^a.

मुहस्य [स] fainting, swooning, i. 35^a.

मुहस्य [स] the clenched hand, fist, i. 50^a; iii. 19^a.

मुहस्य 4 7. to know, think, understand. mūcāti, iii. 8^a. mūcādi, i. 28^a. mūcādo, ii. 48^a.

मुहस्य [स] firm, solid, a pearl-stone, ii. 6^a, 11^a, iii. 20^a.

मुहस्य [स] a pearl, pearl-ogre, i. 1^a; iii. 31^a.

मुहस्य [स] a pearl, iii. 31^a, 4^a, 5^a. ttana [tra], condition of being a pearl, iii. 4^a.

मुहस्य [स] abounding in, or consisting of pearls, i. 4^a, iv. 10^a.

मुहस्य [स] release, final emancipation, i. 24^a.

मुहस्य [स] a soul, starry, token, i. 33^a; ii. 2^a, 11^a, iii. 9^a.

मुहस्य [स] sealed, closed, i. 35^a.

मुहस्य [स] foolish, ignorant; clown, j, body, i. 16^a, 19^a, 31^a, ii. 26^a, iii. 21^a, 22^a.

सूच *ts. root, ground*, i. 4^b, 16^c; ii. 2^a, 24^a; iv. 2¹, 18^{3a, 3b}.

मृ to *die. Caus., to kill*. mudo, i. 20¹. māraniyā, ii. 5^b.

मज्ज to *purify, cleanse*. majjā, ii. 11^a.

मेल् H. 4. 91. to *loosen, emit, to be emitted*. mellanti, iv. 22^a.

मेहला [महला] a *girdle, flank of a mountain*, i. 20^a; ii. 32^b; iii. 13^a; iv. 7^b.

मोक्ष [क्ष] *final emancipation; scattering, strewing*, i. 22^b, 24^a; iv. 21¹.

मोक्षि [मोक्षि] a *pearl*, ii. 17^a; iii. 4², 20³, 27^b. 'tapa [-tra], *condition of being a pearl*, iii. 4^b.

मोदक [क] *sweetmeat*, iii. 8¹.

मोर [मयूर] a *peacock*, iv. 14^b.

मोक्षि [मोक्षि] *head*, i. 11^a; iv. 20².

मोक्ष [क्ष] *bewildering, one of the five arrows of Cupid; coitus, love*, i. 2^b, 32^a; ii. 32^a; iii. 26^a.

यद् *who, which, what, that, when, because, in order that*. jo, i. 6^a, 19¹, 21⁵, 34¹⁰, iii. 12^a. jā, i. 8^b, 19⁷; ii. 22^b; iii. 15^a; iv. 9¹. jath, i. 13^c, 19^{7, 8}, 20^{27, 28}, 21^c, 25^a, 26^{a, b, c}, 29^a, 34^{2a, 2b}; ii. 8^a, 6¹⁷, 7^b, 8^a, 11^a, 27^c, 28^b, 46^c, 47¹; iii. 9^a, 16^a, 23^b; iv. 4^c, 9¹⁰, 18^{16, 23}, 19²⁷, 22^{a, b}, 23^a. jēpa, i. 18¹, 20²⁷, 34³⁰; ii. 6^a, 42²¹, 44²; iii. 16^a, 34²; iv. 18²¹. jenam, i. 32^a; ii. 13^a. jia, ii. 41^a. jassa, i. 9^b, 10^b, 18^a; iv. 3^c, 20^b. jassā, ii. 23^{a-c}; iii. 22^a. jassim, ii. 28^c; iii. 10^a. ja, i. 19^{a-c}, 20^a; ii. 5^a; iii. 17^b, 24^a; iv. 21^{a, b}, 22^{a, b}. jehi,

iii. 22^a. jānath, i. 33^c; iii. 11^a, iv. 9^{a-c}. jesum, ii. 6^c.

यन्त्र to *restrain, regulate*. jantia, iv. 17^a.

यम + यन्त्र to *restrain, bind, gather*. sam-jamanti, i. 27^c.

या to *go, happen, be possible*. jāsi, ii. 8^a. jāi, i. 21^c, 30^{b, d}; iv. 20^b. jāmo, i. 22^b. janta, iv. 9^a. janti, ii. 31^a.

+ प्रति to *believe, trust*. pattiāmi, ii. 6^a.

युज् to *be proper, fit*. juyadi, i. 34¹⁰.

+ नि to *appoint, use*. muñjāmi, i. 20¹⁴. muñjasi, i. 20¹³. niuttāo, iv. 9¹.

+ न्न to *represent on the stage, act, perform, to use, employ*. paññadha, i. 10¹. paññatam, i. 11^b. paññiadi, i. 20^a.

रज [क्ष] *force, speed*, ii. 31^c, 39^a.

रजय [क्ष] a *gem, jewel*, i. 14^a, ii. 18^a.

रजयि [क्षि] *night*, ii. 11^b.

रजयिबल्लह [क्षिबल्लह] *the lover of the night, the moon, which is also called rājā*, i. 5^a.

रज [क्षि] *the sun*, i. 25^b; iv. 2^b, 8^b.

रज [क्षि] *sexual pleasure; the wife of Cupid*, i. 2^b, 15^b; ii. 2^a, iv. 9^a.

रजयय [क्षि] *Cupid*, iii. 19^a.

रजह [क्षि] *violent, wild*, iv. 15^a.

रक्ष [क्ष] *guarding*, iv. 9¹. 'ghara [ghra] a *prison*, iii. 34¹, iv. 19²⁷. 'bhavana [na] *the same*, iv. 9¹.

रक्ष् to *guard, watch*. rakhiyao, i. 32^c.

रत्न to arrange, produce. *raia*, in 30^a.
raiā, II. 20^a.

+ वि to arrange, effect, perform, make.
virāṇanti, I. 13^b; IV. 17^b. *virāṇenam*,
 II. 44^b.

रज्ज [रज्ज] a high-way, main road, I
 20^a, 32^a.

रज्ज to be colored, pleased. *Caus*, to
 please, satisfy. *rajjae*, III. 33^a
rajjanti, III. 6^b. *rajjā*, II. 50^c.
rajjedi, I. 19^a.

रज्ज to sound, twinkle *rajanā*, II. 39^a,
 38^b. *rajanā*, II. 47^a.

रज्जता a slut, whore, widow, I. 23^a,
 III. 8^a.

रज्ज see रज्ज.

रज्जि [रज्जि] the night, III. 7^a; IV. 9^b.

रज्ज [रज्ज] a gem, jewel, I. 20¹¹, 25^a; IV.
 19^a.

रज्जचर [रज्ज] name of a bard, I. 16^a.

रज्जामर [रज्जामर] the ocean, in 8¹¹.

रज्जि [रज्जि] sexual pleasure, in 49^a.

रज्ज to rejoice at, have sexual inter-
 course with. *rajjāmo*, I. 22^b.

+ वि to come to an end, to cease. *vi-*
rajjati, IV. 24^b.

रज्जता the hip and the loins, I. 30^b,
 34^a, II. 28^a, 34^a; IV. 7^b.

रज्जि [रज्जि] pleasant, charming, I. 14^a,
 20^a, 30^a; IV. 5^a.

रज्जि [रज्जि] a lovely young woman, II. 30^a.

रज्जि [रज्जि] pleasant, charming, III. 31^a.

रज्ज [रज्ज] pleasing, agreeable, lovely, I.
 23^a; IV. 9^a, 16^a.

रज्ज ts a cry, yell, noise, sound, II. 32^a,
 33^b, 34^b; IV. 15^a, 16^a, 17^a.

रज्ज ts. sap, juice, flavor, desire, love,
 sentiment (in poetry), I. 12^b, 14^b,
 24^a, 29^c, II. 11^a, 12^a, III. 10^a, 31^a,
 33^a; IV. 5^b.

रज्ज [रज्ज] an elixir of life, II. 8^a.

रज्ज + वि to quit, leave. *virāṇdo*, III. 8^a.

रज्ज [रज्ज] a carriage, I. 21^c, 25^b; II. 18^b,
 34^a.

रज्ज [रज्ज] impetuosity, I. 15^b; II. 44^b;
 III. 2^a.

रज्ज [रज्ज] secret, mystery, esoteric teach-
 ing, II. 49^b, 1^a.

रज्ज [रज्ज] the Raghu-family, I. 5^b.

रज्ज [रज्ज] passion; a melody, II. 2^a. *rā-*
arā [rāgarāja], the king of me-
 lodies, the best musical mode, II. 2^a.

रज्ज- [रज्ज] a king, I. 34^a; IV. 18¹¹.

रज्ज [रज्ज] a royal family, court,
 I. 20^a, II. 2^a.

रज्ज [रज्ज] name of a woman, IV.
 9¹¹.

रज्ज [रज्ज] a king-parrot, II. 14^a.

रज्ज [रज्ज] the post Rājapakhara,
 I. 5^a, 10^a, 11^a.

रज्ज ts. lustre; name of a district in
 Bengal, I. 14^a.

रज्ज ts. name of a demon, II. 21^b.

रज्ज [रज्ज] HD. 7. 7. a row, line, series,
 in 20^a.

रज्ज [रज्ज] empty, void, II. 40^a. *ttapa*
 [tva], indigence, IV. 24^b.

रज्ज [रज्ज] style, diction, I. 1^a.

रज्ज the same, I. 20^a.

रज्ज [रज्ज] wish, passion, liking, III. 14^a.

रज्ज [रज्ज] angry, I. 36^a.

रज्ज [रज्ज] the god Īṇa, I. 4^b.

रुप [रुप] *silver*, i. 4^b.

रुप + अश्चि to *ascend*. ahrūdha, ii. 29^a.

+ आ to *ascend, obtain*. Caus, to *raise, place; to plant*. āruha, iv. 9^{1b}. ārūdha, i. 9^b. ārovidā, ii. 42^{3b}. ārovidavva, ii. 29^a.

+ प्र to *develop, rise, grow* parūdha, iii. 9^a. parūdhe, iii. 8^a.

रुधिर [-रुधिर] *blood*, iv. 19^a.

रुधित्वा *growth, natural production, custom or habit (which, according to a well-known saying, prevails even over precept)*, ii. 27^d.

रुध [रुध] *form, figure, beauty*, i. 29^a, 31^a, 34¹⁷; ii. 12^b, 49¹; iii. 9^b; iv. 9^a, 14^b, 20^a.

रे a *vocative particle, ho*, i. 18^a.

रेणु *ts. dust*, i. 29^d.

रेणु H. 4. 100 to *shine, appear beautiful*. reha, ii. 16^b. rehae, ii. 23^b.

रेणु *shine, beauty* (K, ii. 41^a cobbā), ii. 41^a, 49¹; iv. 20^a.

रेखा [-रेखा] *line, streak*, ii. 37^b; iv. 12^a.

रोमश्च [-रोमश्च] *horripilation*, iv. 22^d.

रोमश्चित्त [-रोमश्चित्त] *with the hair erect, thrilled*, ii. 46^d.

रोष [-रोष] *anger, wrath*, ii. 47^a; iv. 23^a.

रोषण- H. 4. 105. to *polish*. roṣṇam, ii. 12^b, iii. 23^b.

रस [-रस] *time in music*, iv. 12^b, 17^{a, b}.

रस [-रस] a *creeper, creeping plant*, i. 28^b, 34^a, ii. 1^a, 9^d, 11^a; iii. 27^b

रस [-रस] *one hundred thousand*, iii. 4^a.

रस [-रस] *asm, mark*, ii. 41^d.

रस to *see, behold*. lakhiyae, i. 16^a. lakhiadi, iii. 10^a.

रस to *adhere, cling to, to follow, elapse*. lagga, ii. 25^b. lagga, i. 16^a, 26^a. lagga, i. 22^b, ii. 6^{1b}. laggam, ii. 24^a. laggaṣṣa, i. 20^{3b}. laggehi, i. 16^d.

रस *ts. name of Ceylon and its capital*, i. 17^a, 20^a.

रस [-रस] *youth, freshness*, ii. 24^d.

रस to *leap, jump over*. laṅghanti, ii. 31^a.

रस [-रस] *mounting, transgressing*, ii. 27^a.

रस [-रस] *success, splendor, the goddess of fortune*, i. 20^{3a}, 33^b, 34^{3a}; ii. 22^b, 25^b, 38^d, 41^a, 48^b, iii. 18^a, 22^a, 26¹; iv. 19^{3a}.

रस [-रस] (the moon) *mark, or spot on the moon*, iii. 32^b.

रस [-रस] (the spot on the moon, which is held to resemble a deer), iii. 31^b.

रस [-रस] *marked, furnished with*, ii. 7^b.

रस HD 7. 26. *charming*, iii. 18^d.

रस [-रस] a *stick, stem, stalk, lana, a string of pearls adorned with a gem, anything thin or slender (at the end of compounds after words meaning body)*, ii. 6^{3b}, 10^a, 24^d, 41^a; iii. 2^a, 5^b, 18^b, iv. 19^{3a}.

रस [-रस] *soft, smooth, fine, charming*, iii. 28^b, iv. 8^a. lanhaa, the same, ii. 24^a.

सदा [स] *a creeper, creeping plant*, i. 16², 34²⁰.

स्य + आ *to speak* ślavati, i. 4¹.

+ उद् *to speak, say.* ullavidam, iv. 18¹⁷.

सम् *to take, get, obtain. Cause, to cause to take, to give.* lahaī, iv. 3⁶.

lahadī, i. 20^{27, 28}. lahanti, iii. 13⁴.

lahā, i. 20²². lahasu, iv. 19¹. la-

hadu, iii. 20¹⁰. laheja, iii. 33³.

lahanti, ii. 31⁶. labbhai, iv. 23⁴.

laddha, i. 20¹⁴. laddha, iv. 23³.

laddham, ii. 1²; iv. 22². lambho,

ii. 44². lambhido, iii. 20¹⁰. lam-

bhū, ii. 13².

+ ह्ना *to touch, anoint.* samāmbha-
no, ii. 11¹.

सम् *to hang down.* lambujanta, iii. 27⁶.

+ भव *to resort to, partake in.* ava-
lambedi, i. 20².

+ आ *to support.* ālambha, i. 26³.

सम् *ts hanging down*, i. 20¹⁰.

सम्बन्धनी [सन्नी] *a woman with large, pendulous breasts*, i. 20⁷.

सम् *ts attainment, obtaining*, ii. 28²,
iii. 15³.

सद् *to appear, come to light.* lasia,
ii. 49³.

+ वि *to shine, become manifest.* vila-
sa, i. 36⁴, ii. 48³.

सद् *[सु] quickly, easily*, iii. 11⁴, iv. 19³⁰.

सा H 4. 238 *to put on* lenti, i. 13³.

साज [सा] *parched or fried grain*, iv. 21¹.

सादेव [सदेव] *name of a country, part of Gujarāt*, iv. 18^{15, 22}.

सावस्व [सव] *beauty, loveliness*, i. 32²;
ii. 3², iii. 1², 19², 20¹⁰.

सास [स्य] *dancing, dance*, iv. 10².

साह [स] *gaining, obtaining*, i. 12².

सिद् *to write, engrave, paint.* lhaī,
ii. 40³. līmjaī, i. 27². lūdo,
ii. 8¹.

+ वि *to engrave, paint.* vihhim, i. 30⁴.

सिद् + आ *to embrace.* ālūgasu, i. 34²².

सिद् *to lick, grind, rub* lūha, i. 16².

+ वि *to lick, to delight in.* vihhantu
i. 1⁴.

लीला *ts. play, sport, beauty, ease, grace*,
i. 34²⁴, 36²; ii. 30⁴, 37², iii. 3²; iv.

4³, 7², 17³. līlāghara [grha], *a pleasure-house*, iii. 27⁴. līlāvana

[na], *a pleasure-garden*, iv. 2². līlāpāna [dyāna], *the same*, iii.

22².

लीलावज [लित] *play, sport*, ii. 34².

लुपद् *to rob, plunder.* lūtpanti, iii. 20². lūpta, iii. 11³.

लुप + वि *to tear off.* vilutta, ii. 24².

लुप्ती HD. 7. 28. *a creeping plant*,
lana, i. 32².

लेह [ल] *a letter, writing*, ii. 6^{17, 20}.

लेह [ल] *a line, streak, the moon's crescent*, ii. 20², 41³, 43³; iv. 9¹.

लोष [ल] *the world, mankind, men*, ii. 50²; iii. 9²; iv. 18³.

लीमज [लन] *an eye*, i. 26², 35⁴, ii. 3²,
50², iii. 8², 16², 19², 21³.

लोह H 4. 146. *to sleep, to roll on the ground.* lotāī, ii. 4³.

लोट्टख *rolling on the ground. racchā-loṭṭani, street-walker, strumpet, i. 20^m.*

लोल *ts. shaking, quivering, i. 36^e.*

लोह *ts. copper, i. 20^e.*

ल see ल.

लभ *[ल] foot, iii 3^e.*

लभस *[लस] fem. māl, friend, companion, ii. 18^a.*

लघय *[लन] voice, speech, words, i. 19^a, 20^m, 21^a; ii. 42^m.*

लभय *[लन] face, ii. 11^a, 18^b, 29^m, 42^a; iii. 32^a; iv. 6^b.*

लभस *[लस] fem. māl, friend, companion, i. 20^m, 25^a; ii. 6^a, 11^a, 29^a, 42^m, 47^a; iii. 21^a, 3^a, 8^a, 12^a, 20^b; iv. 2^e, 5^a, 18^m, 20^m, 21^a.*

लस *[ल] family, flute, i. 4^a, 18^a.*

लसरोभया *[लरोचना] bamboo-manna, The basheer (whose lustre is similar to that of the opal), iii. 4^a.*

लस *to speak, call. vuccāmi, i. 34^m.*

लस *[लस] a tree, ii. 44^a.*

लस *[लस] the breast, bosom, iii. 19^b.*

लस *[लस] a girl, young woman, iv. 19^m, 22^a.*

लसकोम *name of a town, the capital of Kuntala, according to the commentaries, Vāṇarhā, i. 25^a.*

लसकोमी *the Vāṇarhā style in poetry, i. 1^e.*

लस *to deceive, dupe. vāñcio, ii. 8^a.*

लस *[ल] fraud, iii. 34^a.*

लस *[ल] the fig-tree, iv. 18^m, 22^a.*

लसलसिनी *[लसलसिनी] the divinity fancied*

to be in the Vata-tree during the Vatasāvitrīvrata, an observance among women on the day of the full moon of Jyāṣṭha, iv. 9^m.

लस *[लस] HD. 7. 29. growth, iv. 3^a.*

लस *[लस] growth, increase, ii. 29^m.*

लस *[लस] fem. māl, congratulating, i. 16^a.*

लस *[लस] H. 2. 154. growth, length, i. 34^a.*

लस *[ल] a forest, i. 17^a, 18^m; ii. 50^a.*

लस *[लस] color, beauty, i. 14^a; ii. 7^a, 41^a.*

लस *[लस] description, praise, ii. 1^a; iii. 30^a.*

लस *[लस] a color, paint, i. 4^a.*

लस *[लस] tidings, news, iv. 9^a.*

लस *[लस] an object, iii. 31^a.*

लस *Caus., to cause to sound, to play. vāṇa, iv. 18^a.*

लस *[लस] the suffix vati, iv. 9^m.*

लस *to salute, pay homage to, to worship. vandidum, i. 36^a. vandidi, i. 20^m.*

लस *[लस] H. 1. 242. Cupid, ii. 8^a, 18^b, 39^b, iii. 11^a. Cy. लस.*

लस *ts. best, excellent; a boon, favor; a bridegroom, i. 1^b, 12^b; ii. 17^a; iv. 19^b.*

लस *[लस] best, most excellent, preeminent, ii. 11^a; iii. 2^e.*

लस *a cloth, garment, ii. 36^a; iii. 22^a; iv. 7^b.*

लस *[लस] rain, a year, i. 20^m; iv. 24^a.*

लस *[लस] a eunuch, iii. 34^a.*

लस *[लस] raining, iii. 8^m.*

वर्ण- to describe, praise. vannemi, ii. 32^a. vanna, i. 18^u. vannias, i. 20^u. vannido, i. 8^a. vanna, ii. 24^a, iii. 26^a.

वत् to turn round, surround; appear. valanta, iii. 27^a. valia, i. 30^a, ii. 24^a; iii. 2^a.

वलन [व] a bracelet; a circle, i. 25^a; ii. 9^b, 16^a, 32^a; iii. 18^a, 18^a, 27^a, 32^b; iv. 7^a.

वलन [वित्त] surrounded, encircled; bowed, curved, i. 33^a; iii. 19^b; iv. 20^a.

वली [व] the sloping roof, i. 36^a.

वली a fold of skin on the belly, ii. 1^b.

वल्लह [व] dear, beloved; lover, husband, i. 18^a, 19^b, 34^b; ii. 6^a, 29^a.

वल्लहराम [वमराम] name of a king, i. 34^a.

वली ts. a creeping, winding plant, ii. 35^a.

वस to dwell. vasa, iv. 20^a.

+ नि to dwell, stay. nivasā, ii. 49^b.

वस + नि to put on, wear; to attire. natthā, ii. 14^a. nivasā, i. 26^a.

वस [व] influence; used in the instrumental case with the sense, on account of, i. 31^a, 36^a; ii. 31^a; iv. 18^a, b.

वसन् ts. the spring, i. 12^a, 13^a, 18^u; ii. 1^a.

वसन्तेषा [व] name of a woman, iv. 9^a.

वसुंधरा ts. 1. the earth, i. 16^a. 2. name of the wife of the Vidyāpaka, i. 20^u.

वसुधा [व] the earth, i. 25^a.

वह to bear, carry. vahanti, i. 19^a. vahanto, i. 18^a.

+ वसु the same. samuvahadi. i. 20^u.

वहू [व] a wife, i. 21^a; ii. 2^a; iii. 26^a; iv. 8^a.

वा ts. or, i. 18^b, 18^b, 20^u, 30^a; ii. 27^a; iii. 20^a, 2^a; iv. 18^a.

वा to blow. vānti, i. 17^a.

+ निह Caus., to blow out. nirvāvido, iii. 22^a.

वाय [व] wind, i. 15^a.

वायव्य [व] sounding playing, iv. 18^a.

वाणी ts. speech, voice, i. 1^b, 20^a.

वाय [व] wind, i. 32^a.

वाम ts. left, i. 20^u, 28^a.

वामव्य [व] a dwarf, pigmy, iii. 34^a.

वारज [व] a vessel, cup, iv. 10^b, 18^a.

वारि ts. water, iv. 6^b, 8^a.

वायव्य ts. consisting of water, iv. 13^b.

वायव्यी ts. spirituous liquor, iii. 14^a; iv. 6^b.

वाली [व] edge, i. 15^a.

वास + परि to make fragrant. parivāsa, iv. 5^a.

वास ts. dwelling, abode, ii. 3^b; iii. 22^a.

वास [व्या] the poet Vyasa, i. 1^a.

वासर ts. the day, i. 35^a; ii. 2^a; iv. 9^a.

वाहि [वहि] fem. *hina, bearing, carrying, iv. 9^u.

वि, after anuvāra वि, [वि] though, also. cp. कृ. च, i. 4^a, 7^a, 8^a,

- 13^a, 16^a, 2, 18^a, 20^a, 7, 8, 20, 22, 24, 29,
 24^a, 25^a, 27^a, 28^a, 3, 4, 5, 30^a, 31^a,
 33^a, 34^{12, 20, 22, 24}, 36^a; ii. 1^a, 5^a, 6^{12, 25},
 8^a, 10^a, 18^a, 23^a, 25^a, 28^a, 29¹⁰,
 41^a, 42^a, 11, 15, 45^a, 46^a, 47^a, 48^a,
 49^a; iii. 1^b, 4, 8^a, 4^a, 6^a, 9^a,
 15^a, 20^a, 33^a; iv. 1^b, 6^a, 9^a, 16^a,
 18^{17, 21, 22, 25, 27}, 19^a, 2, 20, 20^a, 22^a,
 23^a. pi. i. 1^b, 4¹², 10^a, 13^a, 16^a,
 18^a, 19^a, 20^{12, 20}, 22^a, 24^a, 25^a,
 34^a, 35^a; ii. 1^a, 11^a, 27^a, 28^a,
 39^a, 42¹⁷, 46^a, 48^a; iii. 2^a, 3¹⁵, 9^a,
 12^a, 13^a, 14^a, 15^b, 16^a, 32^a; iv. 2^a,
 4^a, 9^a, 12, 24.
- विज [वज] *as, like*, i. 1^a, 4^a, 15, 18¹⁵,
 20^a, 7, 9, 12, 20, 22, ii. 6^{10, 13}, 11^a, 40^a,
 45^b; iii. 2^a, 8^a, 10^a, 19^a, 20¹⁰; iv. 2¹¹.
- Cp. वज.
- विजहल [वजिहल] *a kind of jasmine*, i.
 19^a.
- विजकक्ष [वजक] *circumspect, wise, clever*,
 i. 20^a.
- विजकक्षणा [वजक] *name of the queen's
 female servant*, i. 18^a, 19^a, 20^a, 4,
 34²⁵; ii. 6^a, 12, 14, 17, 10^a, 11^a, 41^a,
 42^a, 43^a, 50^a.
- विजदु [वजद] *clever, experienced*, ii.
 29¹⁵.
- विजण्य [वजण्य] *doubt, hesitation, suspi-
 cion*, iii. 10^a.
- विजमिद [वजमिद] *gaping, opening, dis-
 play, machination*, iv. 18²⁴.
- विजलिद *see गद् + वि*
- विजसद *see कस + वि*
- विजार [वजार] *consideration*, ii. 6^a.
- विजाल [वजाल] *evening*, ii. 50^a.
- विधीन [विधी] *separation, absence*, i.
 9^a.
- विक्रम [विक्रम] *force, prowess, valor*, i.
 14^a.
- विक्रम [विक्रम] *an interlude between the
 acts of a drama*, i. 6^b.
- विखर [विखर] *to scatter*,
 ii. 35^b.
- विचित [वचित] *various*, iii. 27^a; iv. 11^a, 20^a.
 -ttana [vra] *variety, strikingness*,
 iii. 31^a. -da [vra] *the same*, i. 20^a;
 iii. 4^a.
- विच्छाम- [वच्छ] *to make pale, outshine*.
 vicchānto, ii. 30^a.
- विच्छेद [वच्छेद] *interruption*, ii. 39^a.
- विच्छोल- H. 4. 46. *to cause to quiver*.
 viccholanto, ii. 30^b.
- विजह- [विजह] *victorious*, iv. 4^a.
- विजुल्लेह- [वजुल्लेह] *to act as lightning*.
 vyjullehādaṁ, ii. 40^a.
- विदुलि- H. 4. 422. *fem. -lita, polluting*,
 i. 18^a.
- विद्वत्s. *deception, fraud*, ii. 28^a.
- विद्वय [विद्वय] *disguise, imitation, mock-
 ery*, iii. 12^a, 33^b.
- विहल [वहल] *a branch, bush, thicket*, i.
 19^b; ii. 43^a, 12.
- विहूर [वहूर] *name of a mountain or
 country from which the Vaidūrya
 jewel is brought*, i. 34¹².
- विणहिद *see खद् + वि*
- विणा [वना] *without*, i. 18¹³, 20¹⁵.
- विणास [वनास] *destruction*, iv. 24^a.
- विखलेदि *see ज्ञा + वि*
- विजिगर [वजिगर] *a commentator*, ii.
 32^a.

वित्तर [‘स्तर] <i>extension, minute details</i> , l. 34 ^a ; u. 32 ^a , iv. 3 ^a , 18 ^a .	विलासिणी [‘नी] <i>a coquettish woman, a woman</i> , iv. 14 ^a .
वित्तियस्व [‘स्तीर्य] <i>large, wide</i> , u. 23 ^b .	विलुप्त <i>see</i> लुप्त + वि.
विद् + वि to <i>tell, announce</i> . nivedemi, u. 10 ^a , iv. 18 ^a . nivedam, l. 34 ^a . nivedassadi, ii. 29 ^a . nivediadi, u. 22 ^a . nivedidam, l. 16 ^a ; iv. 19 ^a .	विलेख [‘ख] <i>ointment, unguent, cos- metic</i> , l. 30 ^a .
विन्दुस्त्रि[?] <i>resplendent? twinkling?</i> [K, ujjvala; J, mañyughoṣa; R, vidrā- pa; U, vistārayat; in the Bāla- rāmāyaṇa, translated vyatikara, sadrṣa, and miṣra], ii. 31 ^b .	विलोम [‘चन] <i>an eye</i> , iii. 22 ^a .
विप्लव [‘विप] <i>separation</i> , iv. 2 ^b .	विलोल <i>ta. rolling, unsteady</i> , u. 32 ^a .
विषम [‘षम] <i>perturbation, flurry of mind caused by love, amorous play</i> , i. 2 ^a , 16 ^a ; ii. 3 ^b ; iii. 12 ^a , 32 ^a .	विलोम [‘षीत] <i>inerted</i> , u. 16 ^b .
विषमलेखा [‘षमलेखा] <i>name of the queen; name of a woman</i> , l. 16 ^a ; iv. 9 ^a , 19 ^a .	विवाह <i>ta. marriage</i> , iv. 18 ^a , 22 ^a , 19 ^a , 32 ^a , 44, 20 ^a , 21 ^a .
विषममण्ड [‘षममण्ड] <i>fem. vai, whirling round, swinging</i> , i. 21 ^b .	विष् + अनु to <i>enter</i> . anuppariṭṭho, iv. 18 ^a .
विषमलेखा [‘षमलेखा] <i>name of a woman</i> , iv. 9 ^a .	+ उप to <i>set down</i> . uvavisa, iv. 19 ^a , 60. uvavisadu, i. 24 ^a , u. 29 ^a . uvavi- sia, i. 34 ^a ; ii. 41 ^a .
विमाण [‘ण] <i>a car, vehicle</i> , l. 34 ^a ; ii. 31 ^b ; iv. 19 ^a .	+ वि to <i>enter, fix. Claus., to fix, apply, place, arrange</i> . nivṛtṭha, i. 21 ^b ; iii. 12 ^a . nivṛtṭha, iii. 2 ^a . nive- saanti, u. 36 ^a . nivesaanti, i. 27 ^a . nivesia, ii. 15 ^a . nivesiath, ii. 18 ^a . nivesidāo, iv. 9 ^a .
विमणय, ‘या [‘चन] <i>arrangement, dres- sing, embellishment</i> . i. 20 ^a ; ii. 28 ^a .	+ प्र to <i>enter. Claus., to introduce</i> . pa- visamha, iii. 20 ^a , 11. pavisia, iii. 34 ^a . pavitṭha, iii. 2 ^a . pavitṭhāo, iv. 18 ^a . pavesaa, i. 21 ^a .
विह <i>ta. separation</i> , i. 35 ^a ; ii. 42 ^a .	विह [‘व] <i>poison</i> , iii. 20 ^a .
विहि- [‘हिन्] <i>fem. ‘hapi, separated from the lover or mistress</i> , i. 20 ^a ; ii. 2 ^a .	विसम [‘व] <i>an object, matter; range, reach</i> , i. 24 ^a ; ii. 8 ^a .
विलास <i>ta. coquetry, grace, beauty</i> , ii. 40 ^a ; iii. 31 ^a .	विस्फुर H. 4. 176 <i>to burst open. be ex- panded</i> , ii. 4 ^a .
	विस्तर [‘वच] <i>a snake</i> , iii. 20
	विसरि- [‘रिन्] <i>fem. ‘rapi warderng about</i> , iv. 19 ^a .
	विसृष्ट [‘सृष्ट] <i>correct, accurate</i> , iv. 12 ^a .
	विलेख [‘लेख] <i>difference, mode, variety</i> , i. 8 ^a , 11; iii. 15 ^a .

विशेष [चिह्न] *a mark on the forehead with sandal etc.*, III. 32^b.

विधि [रिच] *performance, manner, conduct, rule, fate, destiny*, II. 28^c; III. 14^a; IV. 1^b, 3^d, 18¹².

विभूषण [भूषण] *ornament, decoration*, II. 25^b.

वीमण [वनज] *produced by fanning*, IV. 8^c.

वीज *to fan*. *vijassam*, III. 22^a.

वीणा *ts. a lute*, I. 4^a.

वृत्तान्त [वृत्तान्त] *news, tidings*, II. 11^a.
+ नि *Caus.*, *to ward off*. *divāria*, II. 29^d.

वृत् *to be, abide, stay*. *vattai*, II. 4^c, 20^b; III. 29^b. *vattadi*, I. 34¹¹; II. 41¹, 50¹; III. 22^a; IV. 19⁶⁰. *vattanti*, I. 12¹, 18^c; II. 5^d; III. 27^d.

+ आ *Caus.*, *to stir, churn*. *avattia*, I. 16^b.

+ उद् *Caus.*, *to rub, clean, anoint*. *uvvattiam*, II. 12^a.

+ वृ *to go forward, proceed; to arise, be produced; to begin; to be occupied with*. *paattai*, II. 4^c. *paattad*, I. 1^a. *pavattadu*, III. 20⁷. *paatto*, I. 36^a. *paattā*, IV. 16^b. *paatto*, I. 4¹, 6²; III. 3¹⁷. *paattā*, I. 4¹⁰, 16¹.

+ वृत् *to become, arrive*. *Caus.*, *to anoint* *savvutto*, II. 50¹. *samvutia*, III. 22¹. *samvatpānam*, II. 46^a.

वृत् *to increase*. *Caus.*, *to augment; to congratulate*. *vaddhanti*, III. 11^c. *vaddhia*, III. 10^d. *vaddhāvias*, I. 12^a. *vaddhavidā*, I. 16¹.

वृत् *to rain*. *varasidum*, III. 3¹⁷.

वेद [व] *the Veda*, I. 24^b.

वेमडिज [वेकटिक] *a jeweller*, III. 4^a.

वेमणा [वना] *feeling, pain*, III. 4^a, IV. 19²⁵.

वेज्ज [वेज] *a physician*, IV. 7^c, 18¹⁷.

वेणी *ts. a braid of hair*, I. 13^b; II. 1^a, 39^b.

वेणु *ts. a flute*, IV. 6^a, 18^a.

वेदिना [व] *an altar, raised seat*, II. 29¹⁶.

वेदिसिज [वेदिसि] *H. 2. 188. the Vāṇḍūrya jewel, cat's eye*, I. 34¹³.

वेला *ts. time, opportunity*, II. 6¹¹, 41¹.

वेष्ट *to surround, enclose, embrace*. *veddhum*, I. 30^b.

वेष्ट [व] *dress, apparel*, III. 18^a; IV. 7^d, 18^a, ^b.

वेष्ट *see त्वम्*.

वेष्ट *to pierce*. *Caus.*, *to cut, perforate, bore*. *vindhanti*, I. 32^d. *viddhavidā*, III. 4^a.

व्व, व [व] *like, as*. *vva*, I. 18^d, 29^d, 35^d; II. 33^b, 34^b, 36^b, 39^a, 46^d, 48^b; III. 2^a, 20^a, 25^a. *va*, I. 4^d, 16^d, II. 35^b, 37^b, 38^b, 40^b; III. 20^a, 28^b; IV. 9^b, 17^b. *Op.* *विज*.

वृत् *to fancy*. *sankē*, IV. 22^a.

वृत् + नि *Caus.*, *to hear, listen to*. *m-sāmaa*, II. 29^c.

विद् *Caus.*, *to teach, instruct*. *sikkhāvias*, II. 27¹.

वृत् *Caus.*, *to wither, emaciate* *sosannijjo*, IV. 2^a. *sosannijjā*, IV. 2¹.

सु to hear. *supa*, ii. 27^a. *sunasu*, i. 8³. *sunādu*, ii. 9¹; iv. 9⁴. *soṇa*, i. 35⁶. *supiadi*, i. 4¹⁰, 21⁵; ii. 10³. *survantam*, ii. 27^a. *sudam*, ii. 24⁴; iii. 20¹.

सुखाय to praise. *salāhanijjo*, iv. 8¹.

सुख + उद् to be loosened, relaxed. *ūsa-santam*, ii. 24^b.

+ वि to trust, confide, rely. *visasiadi*, iv. 20².

स [स्व] one's own, iv. 19³⁴.

सप्त [सप्त] a hundred, iii. 27⁶. Cp. सप्त.

समं [स्वयम्] self, ii. 47¹.

समैकिक [स्वयैकिक] self-made, i. 19⁶.

समय [प्रपन्न] a bed, couch, iii. 27⁶.

समस्त [सकल] all, entire, i. 34³; ii. 6⁵, 28⁹, 47⁶; iv. 6², 20⁹, 24⁴.

संविहायन [चानक] arrangement of incidents, i. 34²⁵.

संस्कृत [संस्कृत] the Sanskrit language, i. 7².

संस्कृत the same, i. 6³.

सक्ता [शर्करा] sugar, ii. 26⁴.

सक्वि- [साविन्] an eye-witness, i. 18¹³, iii. 24^b.

सग [स्वर्ग] heaven, i. 4².

सङ्का [श] hesitation, scruple, fear, iii. 34⁴.

संकेद [स] a rendezvous, ii. 41³, 50³.

सङ्ग ts. touch, contact, ii. 28⁶.

सगम ts. meeting, union, intercourse, iii. 6³, 34³; iv. 3¹, 9².

सङ्गि- [-ङ्गिन्] fem. °gmi, touching, meeting, attached to, ii. 20³; iii. 24^b.

संघादी [-टिका] HD 8. 7. a couple, union, contact, i. 3^b.

सचन्दय [-च] with sandal, rubbed with sandal, iv. 6².

सच्च [-त्य] true, real; adv. indeed, forsooth, i. 20³; ii. 6⁴; iii. 8³, 12¹, 20⁴, 21¹; iv. 20³. Compar., *saccadara*, ii. 6⁶.

सचचन्द [-स्व] at one's own will, iv. 2¹.

सज्ज ts. ready, prepared, ii. 28¹, 29¹²; iv. 20¹¹.

सज्जण [-ण] a good person, iii. 20¹⁷.

सज्जो- to be prepared, made ready. *sajjanti*, i. 4². *sajjijanta*, iii. 27⁶.

सम्पन्न [साम्य] to be accomplished, attainable, possible, i. 25⁴.

संचय [-य] heaping up, collection, ii. 1²; iv. 9¹.

संचरण ts. going, motion, iii. 28³.

संचारि- [-चिन्] fem. °rinI, moving, wandering, iv. 19¹¹.

संजीवि- [-चिन्] fem. °vini, bringing to life, resuscitating, ii. 8⁴; iv. 28³.

संजोमसर [-योगकर] uniting, bringing together, i. 34²³.

संज्ञा [-घ्ना] evening, i. 34¹¹, 86¹; ii. 41³, 50¹; iv. 4².

सङ्गम [-क] a kind of drama, i. 4¹³, 6⁴, 12³.

सण [श] hemp, i. 20¹³.

संणिच्छिद [-निरित्त] near, ii. 41³, 50¹.

सद् + प्र to be pleased, propitious. *pasāu*, iii. 21³.

सद [सप्त] a hundred, i. 20²³, 11. Cp. सप्त.

सह [शब्द] *a word, sound, speech, noise*,
I. 8^a, 20^a, 36^c; III. 31^a; IV. 9^a.
संतापि- [पिन्] *fem. °vini, burning, af-
flicted*, IV. 9^c.
संतोषि- [पिन्] *fem. °sini, pleasing, com-
forting*, II. 29^c.
संधि *ts. union, friendship, peace*, II.
61^a, 15, 28
सपञ्चम *ts. with the Pañcama mode*,
IV. 6^a.
सप्य [प्ये] *a snake*, IV. 18^a.
सम *ts. same, equal, like, even, plain*;
adv., together, with, I. 19^a, 20^{12, 24, 25},
24^a; II. 10^b; III. 6^b, 8^a; IV. 6^b,
12^a.
समय [य] *time*, I. 20²⁰, 36^b; II. 6²¹, 50¹;
III. 31¹, 19^b; IV. 4^b, 7^a, 18⁷.
समणि *ts. adorned with jewels*, III.
18^a.
समन्त *see आय + सम*.
समसोधिना [सोधिना] *a sitting on a par
with, equality*, I. 20²⁵.
समागम [गम] *meeting, arrival*, III. 8^a.
समारम्भ *ts. beginning*, I. 14².
समिद्धि [द्धि] *abundance*, II. 44^a.
समुद्द [चित्] *fit, appropriate*, IV. 19¹².
समुदय [य] *collection, multitude*, I. 28^a.
समुद् [द्] *the ocean*, II. 29¹², 43⁵; III.
4¹.
समहन्त [हन्त] *sea-shore*, III. 31^a.
समोरपिच्छ [समपूर] *with peacocks' tail-
feathers*, IV. 14^b.
संपद् [प्रति] *now*, I. 35^a.
सपङ्क्ति- [क्तिन्] *mixed with, having con-
tact with*, I. 17^b, 20^c.
सयद [संप्रतम] *now*, I. 19^a, 34⁷; III. 26².

संयुद [ट] *a cavity, fold*, II. 6^{22, 24, 25}, 7^a.
सयुक् [युक्] *full*, III. 25^a.
समय *ts. birth, origination*, IV. 22^b.
संमोक्ष [य] *copulation*, I. 20^a; II. 28^c.
संसुह [य] *facing, opposite*, II. 36^a.
सर- [रस] *a lake, pond*, III. 29^a.
सर [य] *an arrow*, II. 3^a, 45^b; III. 11^c;
IV. 4^a, 20^a.
सरस [सरत्] *the autumn*, III. 81¹, 28^a.
सरथ [य] *refuge*, II. 10^b.
सख्यो *ts. a path, lane, row, swarm*,
II. 6^a.
सरल *ts. straight, honest*, II. 28^a, 80^a.
°ttana [°tva] *sincerity*, III. 10^a.
सरस्वती [स्वती] *the goddess of poetry*,
I. 1^a.
सरस्वती *the same*, I. 34²⁴; II. 10²⁴.
सरसं [समम्] *impetuously*, II. 50^a.
सरिमा [रित्] *a river*, II. 27^a, 35^a.
सरिष्क [रुष्क] *equal, like*, I. 19^a, 29^b.
सरिष [रुष्क] *the same*, I. 35^a; II. 10^a, 11^a,
38^a; III. 14^a.
सरीर [य] *body*, IV. 19²², 21^a.
सरीरि- [सरीरिन्] *fem. °rini, embodied*, IV.
19²⁴.
सलामा [सलाम्का] *a pin, stick used as a
brush or pencil*, I. 20⁷, 34¹².
सलिल *ts. water*, I. 17^a, 20¹³; III. 20¹,
22¹; IV. 13^a.
सवज्जा [पय] *worship, attendance*, I.
34²⁵.
सवण [य] *an ear*, I. 29^a, II. 8^a, 18^a,
III. 2^a, 19^a; IV. 6^a.
सवर [यय] *a mountaineer, savage*, IV.
19²².
सख [सखे] *every, each, all*, I. 7¹, 14²,

18 ¹ ; ii. 6 ^{4, 5} , 24 ² , 27 ^c , 28 ^c ; iii. 8 ¹ ; iv. 2 ¹⁰ , 18 ^{2, 34} , 23 ² .	सामं [-कम्] <i>in the evening</i> , iv. 4 ^b , 8 ^b , 18 ⁷ .
सखकस [सर्वकय] <i>all-scratching, i. e. very gallant or exciting</i> , i. 18 ² .	सामरवत् [साम] <i>name of a merchant</i> , iii. 5 ² .
सखस्स [सर्वस्स] <i>the very essence</i> , i. 28 ^b .	साङ्+प्र <i>to adorn, decorate</i> . pasāhīa, ii. 22 ² .
ससङ्क [शशङ्क] <i>the moon</i> , iv. 23 ^b .	सामगो [-गो] <i>completeness of outfit, outfit, the requisites</i> , ii. 41 ^c , 42 ^{2, 5, 21} , iv. 9 ¹³ , 19 ¹⁷ .
ससहर [शशध] <i>the same</i> , iii. 30 ^a , 31 ^a .	सामस [स्या] <i>blacklash</i> , i. 16 ^a .
ससि- [शशिन] <i>the same</i> , i. 25 ^a ; ii. 10 ^c , 20 ^b , 21 ^b , 32 ^d ; iv. 8 ^b .	सामा [स्या] <i>night</i> , iv. 8 ^a .
ससिय <i>the same</i> , iii. 33 ^b .	सर ts. <i>essence, vigor</i> , iii. 10 ⁴ .
ससियहा [शशियमा] <i>name of a queen, the mother of Karpūramāyari</i> , i. 34 ^{11, 17} .	सारङ्क ts. <i>an antelope</i> , ii. 20 ^b ; iv. 1 ^b .
ससियण्ड [शशियण] <i>a digit of the moon</i> , i. 3 ^a .	सारङ्गिमा [-का] <i>name of a female servant of the queen</i> , iv. 9 ¹⁴ , 18 ⁹ , 20 ⁴ .
ससुर [श्वसुर] <i>a father-in-law</i> , i. 18 ² .	सारिमा [-का] <i>a kind of bird, Maina, Acridotheres tristis</i> , i. 18 ¹⁶ .
सह <i>to endure</i> . sodharvo, iv. 1 ^a .	सारिक्ख [सद्दुक्ख] H. 1. 44. <i>like, similar</i> , iv. 19 ³⁰ . °da [sadrksata] <i>likeness, resemblance</i> , iv. 18 ^{23, 59} .
सह ts. <i>together with; at the same time</i> , ii. 6 ^{14, 15} , 9 ^{a, b, d} , 42 ²¹ , 50 ^{a, b} ; iii. 34 ¹ ; iv. 2 ^b .	सालिमा [शालिका] <i>an apartment, room</i> , i. 14 ^a .
सहसर [-सर] <i>a companion, friend, husband</i> , ii. 41 ^a .	सावत्तज [°पत्त्व] <i>the position of a rival wife</i> , iv. 23 ^a .
सहसिं [-यंन] <i>with joy</i> , ii. 34 ^b .	सास [स्या] <i>a sigh</i> , ii. 9 ^a .
सहसा ts. <i>forcibly, suddenly</i> , i. 18 ² , 29 ^a ; ii. 45 ^b ; iii. 8 ² , 20 ¹⁵ .	सानय [शसन] <i>direction, order</i> , iii. 9 ² .
सहा [-भा] <i>an assembly</i> , i. 19 ⁷ .	साहार [सारकार] <i>produced from the mango</i> , iv. 5 ^b .
सहाव [स्वभाव] <i>innate disposition, nature</i> , iii. 11 ^a .	साहि- [शाखिन] <i>a tree</i> , ii. 46 ¹ .
सहिमा [-को] <i>a female friend</i> , iv. 13 ^b .	साहिमुह [-मिमुह] <i>fem. °hi, facing one another</i> , iv. 12 ^b .
सहितय [-हित्व] <i>friendship</i> , ii. 28 ^c .	साहुलिमा HD 8. 52. <i>a garment, cloth</i> , i. 20 ²² .
सहित [-त] <i>accompanied by, together with</i> , i. 28 ^a ; ii. 42 ² .	सिमस [-चय] <i>a cloth, garment</i> , i. 4 ³ , 26 ^c ; iii. 22 ² .
सही [-को] <i>a female friend</i> , i. 19 ² , ii. 7 ^a , 29 ^b , 41 ^b , 48 ¹⁰ , 50 ^{2, 3} ; iii. 19 ² , 20 ²² ; iv. 9 ¹⁴ , 19 ^{38, 57} .	

सिक्खावण [सिक्खापण] <i>teaching</i> , ii. 8°.	सिक्खोम [सिक्खो] <i>a verse</i> , ii. 7°, 8°, 9°.
सिग्घं [सिग्घम्] <i>quintly</i> , i. 4°.	सिग्घिण [सिग्घिण] <i>a dream</i> , iii. 2°, 3°, 4°, 5°, 6°, 7°, 8°, 9°, 10°.
सिग्घत्तण [सिग्घत्त] <i>speed</i> , i. 18°.	सिद्धि [सिद्धि] <i>cold; the cold season</i> , i. 13°, iv. 6°.
सिद्धार [सिद्ध] <i>love, passion</i> , ii. 3°; iii. 10°, iv. 19°, 23°.	सिद्धिरोचकार [सिद्धिरोचकार] <i>artificial refrigeration, means for cooling</i> , ii. 41°, 42°, 43°, 44°, 45°, 46°, 47°, 48°, 49°, 50°, 51°, 52°, 53°, 54°, 55°, 56°, 57°, 58°, 59°, 60°, 61°, 62°, 63°, 64°, 65°, 66°, 67°, 68°, 69°, 70°, 71°, 72°, 73°, 74°, 75°, 76°, 77°, 78°, 79°, 80°, 81°, 82°, 83°, 84°, 85°, 86°, 87°, 88°, 89°, 90°, 91°, 92°, 93°, 94°, 95°, 96°, 97°, 98°, 99°, 100°.
सिद्ध to sprinkle. <i>sīṇcanti</i> , iv. 10°.	सिद्धुत्तण [सिद्धुत्त] <i>childhood, infancy</i> , i. 20°.
<i>sīṇcujanti</i> , iii. 20°. <i>sitta</i> , iii. 22°.	सिद्धय [सिद्धय] <i>a lock of hair left on the crown of the head (used as synonymous with gekhara)</i> , i. 5°.
<i>sitto</i> , i. 20°.	सिद्धि [सिद्धि] <i>a mountain</i> , i. 15°.
सिद्धा [सिद्ध] <i>tinkle, jingle</i> , ii. 32°.	सिद्धा [सिद्धा] <i>top, tip; edge</i> , ii. 47°, iii. 25°, iv. 3°.
सिद्धिजल [सिद्धिजल] <i>tinkling, ringing</i> , i. 18°.	सिद्धि <i>HD. 8. 31. the female breasts</i> , i. 34°, iii. 16°, iv. 7°.
सिद्धि- [सिद्धिय-] <i>to relax, loosen</i> . <i>sīḍhilaṇṇi</i> , ii. 1°.	सोमल [सोमल] <i>cool, cold</i> , i. 15°, iv. 4°, 5°, 6°, 7°, 8°, 9°, 10°, 11°, 12°, 13°, 14°, 15°, 16°, 17°, 18°, 19°, 20°, 21°, 22°, 23°, 24°, 25°, 26°, 27°, 28°, 29°, 30°, 31°, 32°, 33°, 34°, 35°, 36°, 37°, 38°, 39°, 40°, 41°, 42°, 43°, 44°, 45°, 46°, 47°, 48°, 49°, 50°, 51°, 52°, 53°, 54°, 55°, 56°, 57°, 58°, 59°, 60°, 61°, 62°, 63°, 64°, 65°, 66°, 67°, 68°, 69°, 70°, 71°, 72°, 73°, 74°, 75°, 76°, 77°, 78°, 79°, 80°, 81°, 82°, 83°, 84°, 85°, 86°, 87°, 88°, 89°, 90°, 91°, 92°, 93°, 94°, 95°, 96°, 97°, 98°, 99°, 100°.
सिद्धा <i>ta. a land of supernatural being</i> , i. 25°.	सोमल्लिखो [सोमल्लिखो] <i>a woman</i> , i. 15°, ii. 28°.
सिद्धि <i>is. witchcraft, magic power</i> , i. 21°.	सोम [सोम] <i>nature, disposition</i> , ii. 6°.
सिद्धुवार <i>name of a tree (Vitis negundo) and its flower</i> , i. 19°, iv. 7°.	सोम [सोम] <i>head</i> , i. 20°, iv. 2°, 12°, 18°.
सिद्धि <i>H. 2. 138. a conch-shell</i> , i. 4°.	सुख [सुख] <i>a parrot</i> , iv. 2°.
सिद्ध- [सिद्ध] <i>head, top, summit</i> , ii. 46°; iii. 8°, iv. 19°.	सुख [सुख] <i>a daughter</i> , i. 8°, 12°.
सिद्धिखण्ड [सिद्धि] <i>sandal-wood</i> , iv. 4°.	सुखमार [सुखमार] <i>very delicate or soft</i> , i. 7°, 20°.
सिद्धिलाली [सिद्धिलाली] <i>a kind of toddy-palm</i> , ii. 1°.	सुख [सुख] <i>an excellent poet</i> , i. 20°.
सिद्धिरामसेखर [सिद्धिरामसेखर] <i>the renowned Rājagṛhaka</i> , i. 10°.	सुख [सुख] <i>excellently, exceedingly</i> , i. 20°, iv. 20°.
सिद्धिजल [सिद्धिजल] <i>name of a king</i> , iii. 5°.	सुखमय [सुखमय] <i>having beautiful eyes</i> , ii. 11°.
सिद्धि [सिद्धि] <i>wealth, dignity, beauty</i> , i. 33°, ii. 48°, iii. 15°.	सुख [सुख] <i>a thread, fibre</i> , ii. 50°.
सिद्धि [सिद्धि] <i>the flower of Acacia sirissa</i> , iv. 7°.	सुखमार [सुखमार] <i>an author of Sūtras</i> , ii. 32°.
सिद्धा [सिद्धा] <i>a stone, rock</i> , ii. 15°, iv. 9°.	
सिद्धि [सिद्धि] <i>an arrow</i> , ii. 19°, 38°, 46°, iv. 4°, 9°.	

सुति [सुति] *a pearl-oyster*, iii. 3¹⁸, 4^{1, 1, 2}.

सुत्य [सुत्य] *well-conditioned*, ii. 1².

सुन्दर *ts. fem. -ri, beautiful, lovely*, i. 20²; ii. 44²; iii. 28², 34²; iv. 21².

सुन्दरकेली *ts. name of a woman*, iv. 9¹¹.

सुन्दरत्न [न्] *beauty, loveliness*, i. 14².

सुन्दर [सुन्दर] *the same*, i. 28², 33²; ii. 48².

सुप्यन्त [प्राञ्चल] *very straight, honest, sincere*, ii. 27¹.

सुवहुल *ts. very great*, iii. 12².

सुमर [स्म] *remembering, recollection*, ii. 10².

सुर *ts. a god*, i. 25². sura-ana [-jana], *the gods*, i. 3².

सुरज [न्] *copulation, sexual intercourse*, i. 24².

सुरहा *ts. a subterranean passage*, iii. 22², 34²; iv. 9^{2, 7}, 18², 19^{2, 24}.

सुरहादा [न्] *the Ganges*, iii. 3⁷.

सुरति [न्] *the spring*, i. 14²; ii. 22².

सुरा *ts. spirituous liquor*, i. 24²; iv. 4², 19².

सुलब्धया [न्] *name of a woman*, i. 34²; ii. 9¹.

सुलील *ts. very waving, unsteady*, iii. 11².

सुवर्ण [न्] *gold, a golden coin*, i. 14², 18², 19², 20¹⁴; ii. 41²; iii. 4², 5^{2, 3}, 22².

सुवर्ण [न्] *very round*, iii. 4².

सुवर्ण [न्] *attentive, obedient*, i. 20²⁴.

सुख [न्] *happy, agreeable, happiness*,

ease, joy, i. 3², 14², 34¹, 36²; ii. 28²; iii. 24²; iv. 21².

सुख [न्] *blessed, beloved, beautiful*, ii. 9², 10²; iv. 3¹. -ttana [-tra], *beauty, loveliness*, iii. 13².

सुखसंज्ञा [न्] *a happy evening*, ii. 49².

सुखसिद्धि [न्] *a witty saying, good counsel*, iv. 9^{2, 12}.

स *ts. go, proceed, flow*. sarā, ii. 6². saranta, ii. 35².

+अ *to go away, to vanish*. osaranti, iii. 16²; iv. 18².

+प्र *to flow forth, to grow*. Caus., *to extend*. pasaranta, iii. 10², 11². pasārīda, i. 16².

+प्रति Caus., *to arrange*. padisāredī, i. 4². padisārīadi, i. 4².

से H. 3. 81. *his, her*, i. 29²; ii. 1², 6², 13², 18², 30², 35², 46².

सेवसक्ति [न्] *sweat, perspiration*, iii. 22².

सेव्या [न्] *a bed, couch*, i. 28²; ii. 4²; iii. 3², 27².

सेट्टि [न्] *a merchant*, iii. 4².

सेवा [न्] *the word senā*, iv. 9².

सेव्या [न्] *a female attendant in the women's apartments*, i. 36²; iv. 9².

सेव् *to attend upon, frequent*. sevā, ii. 17².

+नि *to practice, enjoy*. nisevā, iv. 8². सेव [न्] *remaining; rest*, ii. 29^{2, 4, 8}; iv. 4².

सेहर [न्] *a crest; chaplet, diadem*, iii. 13².

शेहालिमा [शेफालिका] *a kind of flower supposed to blossom by moon-light*, iv. 18³⁸.

सोढीस्तण [शोढीय] *valor*, i. 32³.

सोदख *see* सद्.

सोण [शो] *red*, i. 26³.

सोत [सीतल] *a stream*, i. 12^b; ii. 27^b; iii. 3⁷.

सोत्तिम [सोत्तिय] *a learned Brāhmana*, iv. 20⁹.

सोविद्रल [सो] *a harem-keeper*, iii. 34³.

सोदण [सोण] *emaciating, name of one of the arrows of Cupid*, i. 32³; iii. 26³.

सोहण [सोभाण] *beauty, charm*, ii. 8^b.

सोहण्ण [सोभाण्ण] *H.D. 8. 37. horse-radish*, i. 20¹⁹. (K, phalgumamāsi tatkaṇḍam khandayanti; J, pusanimittam cakkaṇḍam troṭanam ity arthah.)

सोहा [सोभा] *light, splendor*, i. 28³, 29³, 31^a, 34¹⁷; ii. 10^b, 26^a; iii. 25^a.

सोहि- [सोमिन्] *shining, lovely*, ii. 7^b.

सहलु *to tumble, fall down, end*. khaḥ, i. 20^a. khaḥam, i. 32^b.

सल्लु *Caus., to stop, arrest*. thambhe-mi, i. 25^b.

सु+र *to spread, to make a bed*. pat-tharujjanti, i. 36^b.

+वि *to increase. Caus., to spread, extend*. vittharanti, ii. 2^a. vittharida, iii. 8^a.

सु *to stand, remain, find place. Caus., to place, arrange*. ciṭṭhasi, i. 18¹⁵; iii. 2^a. thāi, i. 34^a. ciṭṭhadi, i.

21^a; ii. 6¹⁰; iv. 20^a. ciṭṭha, ii. 42¹¹; iv. 19¹¹, 20^a. ciṭṭhadu, i. 34²⁶; ii. 41^a. ciṭṭhissam, i. 20¹¹. thua, ii. 33^a; iii. 23^a. thida, iv. 18³⁰. thio, ii. 1^b, 46^a, iii. 4^a. thido, iii. 3¹⁵, 4^a. thiz, i. 26^a. thida, i. 20¹, 13. thiam, ii. 47^a. thidam, i. 20²⁷. thidena, ii. 29⁷. thia, iii. 26^a. thāva, ii. 43^a. thavio, ii. 17^a. thāvido, i. 4^a. thavidāo, iv. 9¹⁰.

+उ *to stand up, rise*. utthiṇa, iii. 21^a. utthia, ii. 43³.

+रति *Caus., to place, establish*. pa-ḍuttṭhaviḍa, iv. 18¹¹.

+स *to stand, to be settled, fixed*. samthido, iii. 8¹⁸. samthiṇa, iii. 8^b, 5^b. samthida, iv. 19¹¹.

सु *Caus., to wash, bathe*. phavio, i. 29^a.

सु *to touch*. puṭṭha, iv. 22^a.

स्फुट *Caus., to split, cleave*. phadidao, iii. 4^a.

सुट *H. 4. 177. to break, fall asunder*. phudanti, iii. 20^a.

+र *to open, becomes manifest*. pa-buttai, ii. 4^a.

सु *to appear, become manifest, to quiver, vibrate*. phuraū, i. 1^a. phurantao, iii. 31^b.

+वि *to quiver, shine, blaze out*. vip-phuraū, iv. 3^a. vipphuranto, iv. 24^a.

सु *to remember*. sumarasi, ii. 24^a.

+वि *to forget*. visumaridāmi, iv. 19¹¹. सु *to fall down*. saṁsamāpam, i. 27^b.

स्वप to sleep. *suvaṇṭa*, l. 14^c. *sutto*,
iii. 3^r.

शे see शहम.

शंस ts. fem. 'श', a *swan, flamingo*, ii.
6¹⁰, 8^a; iii. 29^a.

शङ्कार to call, summon. *hakkārai*, ii.
33^b. *hakkāriṇa*, ii. 36^b. *hak-*
kāris, l. 4¹². *hakkāriadu*, iv.
20^a.

शय्य ['ख'] a *hand*, i. 18¹⁰, 26^b, 36^c, ii.
6¹⁷, 20, 29^a, 4, iii. 3^b, 23^a; iv.
9^a, 11^a, 12, 12^a, 15^a, 20¹¹.

शक्त to strike, beat *haś*, ii. 43^a.

शक्त exclaim, go to! *mind you!* ii. 26^a.

शर ['चर'] *carrying*, ii. 6^d.

शर ts. a name of *Čura*, ii. 6²², iii. 3^a.

शरय्य ts. *stealing, fascinating*, ii. 28^b,
31^d; iii. 18^a.

शरि ts. a name of *Viṣṇu*, l. 24^a.

शरिचन्द्रपुरी [हरिचन्द्र] H. 2 87 the city
of *Haricandra*, supposed to be
situated in mid-air, a *fata mor-*
gana, ii. 40^a.

शरिमास ['ताल'] *yellow orpiment*, iii.
22^a.

शरिचन्द्र ['चर'] *name of a poet*, i. 20²⁰.

शरिनीलो ts a name of *Bengal*, i.
14².

शरियाङ्ग ['याङ्ग'] the *moon*, l. 10^b, 12^a, 25^a;
iii. 20¹², 34^a.

शरियाच [याच] fem. 'च', *deer-eyed*, iii.
22^d.

शरियो st. a *doe, female antelope*, ii.
41^c.

शुलबोल HD 8 64. *murmuring, noise*,
i. 4¹²; iii. 34^b.

शुवा ts a *vocative particle used in*
addressing a female friend, iv.
19²⁰.

शुलिहू ['रिहा'] *turmeric*, iii. 1^a.

शुल to laugh, mock. *Caus.* to cause to
smile, laugh *hasanta*, iv. 18^b.
hasantie, i. 20¹². *hāsia*, iv.
18^b.

+ उप to deride, ridicule. *uvahastāmi*,
i. 18^a.

+ वि to smile. *vihasia*, iv. 18²².

शु ah, alas, iii. 22^a.

शु + परि to be inferior to. *paribhā-*
māna, iii. 8^a.

शर ts a *garland, necklace*, ii. 10^a, 11^b,
17^a, 23^b, 32^a, 35^a, iii. 2^a, 18^b, 20^a;
iv. 7^a.

शर ts *name of a poet*, i. 20²⁰.

शर ts *laughter, merriment*, ii. 8^b, 10^b;
iv. 14^b.

हि ts *because, for*, l. 14², 16^a.

हिसम [हृदय] *heart*, i. 34²²; ii. 26^a, 30^c,
43², iii. 8¹, 16^d, 18^a, 20¹⁷.

हियद् to go, wander. *hundase*, iii.
34^a.

हिन्दोल to swing *hindolaanti*, ii. 29

हिन्दोलन ['न'] a *swing*, ii. 29², 6

हिन्दोलनप्रमञ्जरी ['प्रमञ्जरी'] the *swing-*
breaker, the swing-festival, ii. 6²².

हिन्दोलन्य ['न'] *swinging*, ii. 32^d, 34^a.

होरख ['क'] a *diamond*, ii. 25^b.

शु see शब्द

हुंकार ts the *sound hum, murmur, hum-*
ming i. 36^d, iii. 20⁷, iv. 15^a.

हुडुक is. a small musical instrument, perhaps tumbrel, drum, iv. 16 ^a .	+ अनु to imitate, resemble. anuharaḥ, l. 6 ^a anuharaḥ, ii 41 ^c .
हुदवह [हुत] fire, iv. 21 ¹ .	+ परि to avoid. pariharia, l. 6 ^a .
हृ to carry, carry away, captivate, to enchant harai, iii 20 ^d , 22 ^a . ha- ranti, ii. 26 ^a .	+ वि to sport, play. viharai, ii. 41 ^c . हेला is. ease, facility, ii 29 ^b 35 ^a , 47 ^b .



PART III

ESSAY

ON

RĀJAÇEKHARA'S LIFE AND WRITINGS

BY

STEN KONOW

1 Chronological List of Books and Papers Concerning Rājasekhara

1827. Wilson, H. H. Select specimens of the theatre of the Hindus. 3 vols. Calcutta, 1826-27. References to 3d ed., 2 vols., London, 1871
1862. Hall, Fitz-Edward Vestiges of three royal lines of Kanyakubja, or Kanauj, with indications of its literature Journal of the Asiatic Society of Bengal, xxx. 1 ff.
- 1869 Govinda Deva Śāstri The Balarāmyana A drama by Rājasekhara Edited etc Benares Reprinted from the Pandit, a monthly journal of the Benares college, devoted to Sanskrit literature, old series vol. iii, nos 25-35.
- 1871 Vāmanaśāstrya The Viddhaśulabhaṣṭakā edited etc The Pandit, old series, vols. vi. and vii, nos 66-73
- 1872 Vāmanaśāstrya The Karpuramañjarī edited etc. The Pandit, old series, vol. vii, nos 73-76
- 1873 (Jibānanda Vidyāsāgara) Biddhashala Bhaṅga, a drama by Rājasekhara, with a commentary by Satyavrata Samasram. Calcutta
- 1873 Aufrecht, Theodor Ueber die Paddhati von Čārṅgadhara Zeitschrift der deutschen morgenländischen Gesellschaft, xxvii. 1-120
- 1878 Borooah, Anundoram Bhavabhūti and his place in Sanskrit literature Calcutta
- 1879 Cunningham, A Report of a tour in the Central Provinces in 1873-74 and 1874-75 Archaeological survey of India, ix. 86 Calcutta
- 1881 Borooah, Anundoram Practical English-Sanskrit Dictionary Vol 3 With a prefatory essay on the ancient geography of India Calcutta. See especially §§ 134 and the following.
- 1883 Müller, F. Max. India. what can it teach us? London.
- 1883 Fischer, R. [Review of] Kaṇvaka's Zorn (Tschandakauṇika) Ein indisches Drama von Kschemmisvara Zum ersten Male und metrisch übersetzt von Ludwig Fritz Göttingische gelehrte Anzeigen 1883, pages 1217-41
- 1883 Hariçandra Karpūr Mañjarī, sattak (Yah nūtak çuddha prakṛt bhāṣā mem Rājasekara kabī kī banāyā hui hī.) Hānās- Āryayantrālaya sambat 1889
- 1883 Jibānanda Vidyāsāgara. Biddhashala bhaṅga, a drama by Rājasekharakabī. Edited with a commentary. Calcutta "Dvitiyasanskaranam."
- 1884 Bhandarkar, R. G. Report on the search for Sanskrit mss in the Bombay Presidency during the year 1882-83 Bombay.

1884. Peterson, Peter A second report of operations in search of Sanskrit mss
Journal of the Bombay Branch of the Royal Asiatic Society, no. xlv Pages
56f, 63f
1884. Jivānanda Vidyāsāgara Bilāṣṭāmyana nāma nāṭakam mahākavi ṛi Rājasek-
khara viracitam . . vyākhyāyāsvitam. Calcutta
1885. Cappeller, Carl Pracandapāṇḍava [or Bilābhārata] ein Drama des Rājasek-
khara Strassburg
1886. Apte, Vaman Shivrām Rājasekhara his life and writings. Poona "Arya-
Bhushana" Press Pages 64
1886. Bhāskar Rāmoḥandra Ārta. The Viddhasāhityajñā of Rājasekhara with
the commentary of Narayana Dixit . To which is added the Ritusamhāra
of Kālidāsa with a close English translation and various readings by Keshava
Rāoji Godbole. Poona
1886. Peterson, Peter, and Durgaprasāda. The Subhāṣastāvai of Vallabhadeva
Bombay Sanskrit Series, no xxxi. Bombay.
1887. Durgaprasāda and Kāśinātha Pāṇḍuranga Paraba The Karpūramanjari
(with the commentary of Vāṇodeva) and the Bilābhārata of Rājasekhara Bom-
bay. Kāvyaśālā 4.
1887. Fleet, John F. The date of the poet Rājasekhara. Indian Antiquary, xvi
175-178
1889. Kielhorn, F. Siyadoni stone inscription Epigraphia Indica, i. 102-170
1890. Lévi, Sylvain Le théâtre Indien Paris.
- 1890 Vaman Shastri Jalampurkar A lucky wife or Karpoomanjari Composed
from Prakṛita or Maharashtra dialect. Bombay "Tattiva-vivechaka" Press
Vāgvidyā-ratnākara, ratna 1.

[This seems to be the most convenient place for the names of a few books
(1 Dictionaries, 2 Grammars, 3 Texts, 4 Books on plants, minerals, etc) to
which I have made more or less frequent reference in the Notes to the Trans-
lation The list includes only works whose titles have been abbreviated or about
the precise edition of which there might be some doubt.—C. R. L.]

- BR = Sanskrit-Wörterbuch von Böhtlingk und Roth St Petersburg, 1855-75.
- OB. = Sanskrit-Wörterbuch in kürzerer Fassung von Otto Böhtlingk St Petersburg,
1879-80
- Molesworth = Dictionary, Marāṭhi and English, by James T Molesworth. 2d ed.
Bombay, 1857.
- Hemachandra = Hemak'andra's Abhidhānak'antīman, ein systematisch angeordnetes
synonymisches Lexicon Herausgegeben, übersetzt und mit Anmerkungen
begleitet von Otto Böhtlingk und Charles Ren St Petersburg, 1847
- HD = The Deśanāmāli of Hemachandra Part I Text and critical notes By R
Pischel Bombay, 1860 (See p 117)
- H = Hemacandra's Grammatik der Prakṛitsprachen, herausgegeben von R Pischel.
Halle, 1877-80. (See p 117)

- Vararuchi** = The *Prākṛita-Prakāśa*, or the *Prākṛit Grammar* of Vararuchi. Edited and translated by E B Cowell. Hartford, 1864.
- Jacobi** = *Ausgewählte Erzählungen in Māhārāṣṭrī*. Zur Einführung in das Studium des *Prākṛit* Grammatik. Text Wörterbuch Von Hermann Jacobi. Leipzig, 1886. Appended is a sketch of the *Çārasenī*.
- Whitney** = *A Sanskrit Grammar*. By William D Whitney. 2d ed. Leipzig, 1889.
- Çakuntalā** = *Śakuntalā*. by Kālidāsa. Edited by Monier Williams. 2d ed. Oxford, 1876. Cited on account of the annotations.
- Meghadūta** = *Meghadūta*. . . von Kālidāsa. Herausgegeben von A. F. Stenzler. Breslau, 1874.
- Kādambarī** = The *Kādambarī* of Bāna. Edited by Kācīnāth Pandurang Parab. Bombay, Nirṇaya Śāgara Press, 1890. The references are to page and line of the text, but may be found with equal facility in the translation of Miss C. M. Ridding, London, 1896.
- Harsha-charita** = The *Harsha-charita* of Bāna. Edited by K P Parab and Dh P Vase. Bombay, Nirṇaya Śāgara Press, 1892. The text references (as before) will serve also for the translation of Cowell and Thomas, London, 1897.
- Parab, Subh** = *Subhāṣita-ratna-bhāṇḍāgāra*, or Gems of Sanskrit Poetry. Selected and arranged by K. P. Parab. 2d ed. Bombay, Nirṇaya Śāgara Press, 1886.
- Sprüche** = *Indische Sprache*. Herausgegeben von O Böhtlingk. 2d ed. St Petersburg, 1870-73.
- Roxburgh** = *Flora Indica*, or Descriptions of Indian Plants. By William Roxburgh. Calcutta, 1874. Reprinted from Carey's ed. of 1832.
- Rājānighaṭṭa** = *Rājānighaṭṭa-sahito Dhanvantariya-nighaṇṭu*. Poona, 1896. *Ānanda-śrāma* Series, no 33.
- SR** = *Samgita-ratnakara*. Same Series, no 36.
- Griffiths** = The Paintings in the Buddhist Cave-Temples of Ajantā, Khandesh, India. By John Griffiths. 2 vols, folio. London, 1896-97. The references to this work were added by me in the proofs. Hence their extreme brevity. It is to be hoped that some one with a good knowledge of the artificial poetry may make a careful study of these pictures.

2. *Rājasekhara's Life.*

Earlier Opinions as to Rājasekhara's Date.—The name of Rājasekhara has been known to Indian scholars ever since the beginning of our century. Extracts from two of his works were published by the late H. H. Wilson. That critic also tried to fix as his date the end of the eleventh or the beginning of the twelfth century A.D.

Aufrecht, in his treatise on the *Çāṛigadharapaddhati*, collected the different verses ascribed in that anthology to the name of Rājasekhara

and expressed himself (p. 77) to the effect that, in his opinion, the poet was the immediate predecessor of Jayadeva

Anundoram Borooah is of opinion that the tradition according to which Rājacekhara is said to have been a contemporary of Çankara should be trusted, and that, accordingly, "we can safely fix the seventh century as his probable date."

I pass by the opinion of F. Max Muller that Rājacekhara lived in the fourteenth century, as being founded on a confusion of our poet with a younger Rājacekhara who wrote the Prabandhakoça, about 1347 A.D. (see p. 196).

The different allusions made by the poet himself in his works were discussed by Pischel, who came to the conclusion that Rājacekhara must have lived at the end of the tenth or the beginning of the eleventh century.

Peterson and Durgāprasāda assure us that Rājacekhara's real date is the middle of the eighth century; which, according to them, is shown by the fact that Kṣīrasvāmin, who was the teacher of Jayasinha of Kashmir (A.D. 750), quotes a verse from the Viddhaçālabhañjikā, and that the king Mahendrapāla, to whom Rājacekhara himself refers as being a pupil of his own, was reigning in 761 A.D.

Vaman Shivram Apte, in discussing these various views, comes to the conclusion that Rājacekhara lived between the end of the seventh and the middle of the tenth century, most probably about the end of the eighth, because he quotes Bhavabhūti and is himself quoted in the Daçarūpa.

Durgāprasāda and Parata place our poet between 884 and 959 A.D.

Rājacekhara's Relations to Mahendrapāla, and to the Latter's Son, Mahipāla. — Rājacekhara, in all his four extant plays, declares himself to be the spiritual teacher of a king Mahendrapāla or Nirbhayarāja. Cp. Viddh. i. 6 (ed. Árte), Raghukulatilako Mahendrapālah sakalakālāni-layah sa yasya çīṣyaḥ; Karp. i. 5, Mahindavālassa ko a gurū; i. 9, Nibbharāssa taha urajjhāo; Bālar. i. 5, Nirbhayaguruh; Bālabh. i. 11, devo yasya Mahendrapālanpatih çīṣyo Raghurāmanih.

Aufrecht had declared Mahendrapāla and Nirbhaya to be one and the same person, and their identity was proved by Pischel, p. 1221. Nirbhaya, accordingly, is a *biruda* or *önoma* *παραγυρισμός* of Mahendrapāla. The mss. of the Karpūramañjarī are in favor of the form Nibbhara (only the Jaina mss. read Nibbhaya), and Nirbhaya may be a false Sanskrit translation of this name.

Mahendrapāla's son was Mahipāla, the paramount sovereign of

Āryāvarta, i.e., according to Bālar. vi 52¹ (p. 170 6. ed. Goṁḍa), the country to the north of the Narmadā Cp. Bālabh 1. 7¹ (p. 2 16, ed. Cappeller), tena (Mahīpāladevena) ca RaghuvamṣamuktāmaninĀryāvartamahārājādhirājena ṣṛīNīrbhayanarendranandanānārādhitāh sabbhāsadh. Cp. C. Mabel Duff's Chronology of India, p. 296 and 82 ff.

Rājāṣekhara lived about 900 A.D. — Now Fleet has shown that this Mahīpāla must be identified with the king Mahīpāla of the Asmī inscription, dated Vikrama samvat 974=A.D. 917, and has thus proved that Rājāṣekhara lived at the beginning of the tenth century A.D. As pointed out by Pischel and Fleet, the Bālabhārata was performed in Mahodaya, and Mahodaya is another name of Kānyakubja (Bālar. x 87¹, 88¹=p. 306. 6, 15), with which town Mahendrapāla and Mahīpāla are connected in the Siyadoni inscription. See Kielhorn, p. 170 f. For Mahendrapāla we have the dates 908-4 and 907-8. Fleet was not aware of the fact that Mahendrapāla and Nīrbhaya are one and the same, and thought that Mahendrapāla must be another son or a grandson of Nīrbhayanarendra, whose real name, according to him, was Mahīsapāla. But this form of the word is rather suspicious, and the published photograph of the Asmī inscription is in favor of Mahindrapāla, as pointed out by Kielhorn, p. 171¹⁸. As for this form, see Buhler, Epigraphia Indica, 1. 244

Kielhorn's summing up of the names of the four sovereigns of Mahodaya or Kānyakubja or Kanauj, as presented to us by the Siyadoni inscription, together with their known dates, may here be repeated for the reader's convenience from Epigraphia Indica, i 171 :

1. Bhoja, A.D. 862, 876, and 882
2. Mahendrapāla or Nīrbhayanarendra or Mahīsapāla, A.D. 908 and 907; pupil of the poet Rājāṣekhara.
3. His son Kantapāla or Mahīpāla or Herambapāla, A.D. 917; patron of Rājāṣekhara.
4. His son Devapāla, A.D. 948.

Fleet, Indian Antiquary, xv. 105 ff., has edited an inscription from Dighwa-Dubaul, of the Mahārāja Mahendrapāla of Mahodaya, dated Harṣa samvat 155=A.D. 761-2. As shown by Fleet, xvi 175 ff., this feudatory Mahārāja must be quite a different person from the pupil of Rājāṣekhara, but may possibly have been one of his ancestors. Pateison and Durgāprasāda confounded both, and thus arrived at the false date mentioned above.

The historical facts being thus finally established, it is no longer necessary to comment upon other suggestions or conjectures respecting the

poet's date. Nor can any authority be attributed to the traditional account that Rājaṣekhara was a contemporary of Ṣaṃkarācārya. This opinion is founded on the Ṣaṃkaradigvijaya, a work which is, in every respect, very untrustworthy. The same must be said about the South Indian tradition according to which Rājaṣekhara was king of Malabar, his real name being Kulāṣekhara Perumāl. This king, according to the Keralotpatti or Keralaviṣeṣamahātmya lived in 322 A.D. (!) See Apte, p. 18, note.

Rājaṣekhara's Personal History. A Yāyāvara Brahman, of the Cāiva Sect. — Rājaṣekhara gives more details about himself and his family than most Indian authors. According to Bālar. i. 6¹. 19⁴: Viddh. i. 5², he belonged to a Yāyāvara family. Hall, p. 14, note, translates yāyāvara with 'maintainer of a sacrificial hearth'; and Nārāyaṇa Dīkṣita, in his commentary on Viddh. i. 5², quotes Devala to show that yāyāvara means a kind of gṛhastha: dvividho gṛhastho yāyāvarah ṣālināḥ ca, 'there are two kinds of gṛhastha, the yāyāvara and the ṣālinā.' But probably yāyāvara is the name of the family. The Yāyāvaras were brahmins. Apte, p. 18, justly remarks that Rājaṣekhara must also be presumed to have been a brahman because he is said to be an incarnation of Bhavabhūti and because it is not becoming for a kṣatriya to be a guru or upādhyāya. On the other hand, Rājaṣekhara's wife, Avantisundarī, is called, at Karp. i. 11², "The crest-garland of the Chauhan family," and was accordingly a Rajput princess [Conjectures about her name in Pischel's *Prākṛit-grammatik*, p. 39-40]

Rājaṣekhara seems to have been a Cāiva. This, as pointed out by Apte, p. 19, is rendered probable by the introductory stanzas to his works. Thus two of the four introductory stanzas in the Karpūramañjarī are in praise of Śiva and Pārvatī, as are also Viddh. i. 8 and Bālabh. i. 1, 2; whereas in the Bālarāmāyaṇa, the abstract deity "vāṇīnām gumpha" is extolled. But he cannot have been a bigot: for in the third śvāsa of the Yaçastilakacampū we are told that he, like many other poets, when occasion arose, did honor to the religion of the Jains. See Peterson. A second report, 1884, p. 45 f.

Rājaṣekhara's Place of Origin the Western Deccan. — Rājaṣekhara's family seems to originate from Mahārāṣṭra, that is (cp. Bālar. x. 73², p. 302. 18 ff.) from Vīdarbhā and Kuntala. His great-grandfather, Akālajalada, is called, in the Bālar. i. 13¹, p. 9. 1. Mahārāṣṭracūdāmanī. 'a crest-jewel of Mahārāṣṭra.' Nārāyaṇa Dīkṣita, in the introduction to his commentary on the Viddhaṣālabhañjikā, tells us that Rājaṣekhara in the Bālarāmāyaṇa declares himself to be from Mahārāṣṭra, and that he made use of the language of that country to a great extent. And in the

colophon to the Benares edition of the *Karpūramañjarī*, the poet is styled *Mahārāṣṭracūḍāmanī* 'a crest-jewel of *Mahārāṣṭra*' On the other hand, in the *Sūktimuktāvalī*, *Rājasekhara's* ancestor, *Surānanda*, is called *Cedi-mandalamandanam*, 'an ornament of the country of the Cedis.'

Apte has pointed out that our poet is especially acquainted with Southern customs and places and often alludes to Southern rivers, such as *Kāverī*, *Tāmrāparṇī*, *Narmadā*, etc. He knows "the black cheeks, the pure smile, and the teeth rubbed white with the rind of betel, of the *Dravida* women, the curling ringlets of *Karnatic* maidens, the pleasure-seeking propensities of *Lāṭa*," etc. See Apte, p. 20 f. In the *Ācūtyavi-cāracarṇā*, v. 27, a stanza by *Rājasekhara* is quoted which does not occur in any of his known works:

karnāṭīdaṣaṇṇūkīṭaḥ ṣṭamahārāṣṭrikāṭkaśhataḥ
prāudhāndhrīstanaṣpīḍitaḥ prāṇaymibhrūbhāṅgavītrīṣitaḥ |
lāṭībāhuvivestitaḥ ca malayāṣṭrītarjanītarjitāḥ
so 'yam sampratī Rājasekharakavī Vārāṇasīm vāśchataḥ |

'Marked by the teeth of the *Karnāṭa* maidens, hurt by the sharp glances of the *Mahārāṣṭra* women, pressed by the voluptuous breasts of the *Āndhrī*, frightened by the frown of his beloved friend, embraced by the arms of the *Lāṭa* maidens, menaced by the fore-finger of the women from *Malaya*, the poet *Rājasekhara* nowadays is longing for *Benares*.' As the stanza is given by *Ksemendra*, the *Rājasekhara* here mentioned is presumably no other than our poet. The countries that are named range from *Cambay* to *Comorin*, and justify little more than the conjecture that *Rājasekhara* was from the *Western Deccan*. And as we find him in the position of court-poet at *Kanauj*, far to the north, we must suppose that he, like *Bilhana*, left his native country to seek wealth and fame at foreign courts.

Rājasekhara at the Court of Kanauj. — *Rājasekhara* seems to have been very proud of his position as the guru of king *Mahendrapāla*, and he mentions this fact in all his plays. In the *Sūktimuktāvalī* we find a stanza by a pupil (*antevāsīn*) of *Rājasekhara*, beginning *āgaskārṇīnī kaitābhapramathane*. It would of course be impossible to tell whether this *antevāsīn* was the king *Mahendrapāla*.

The poet's connection with the court of *Kanauj* seems to have continued on into the reign of *Mahendrapāla's* son and successor, *Mahipāla*; for it was at the request of the latter that the *Bālabhārata* was represented. But we do not know how long *Rājasekhara* remained at *Mahipāla's* court.

Rājasekhara at the Court of Cedi. — *Rājasekhara* seems also to have had some connection with the *Cedi* princes. His name occurs in verse

85 of the Bilhari inscription of the rulers of Cedi, published by Kielhorn in the *Epigraphia Indica*, i. 251 ff. The verse runs:

suçhastabandhaghaṭanā viṣṇutakavirājaçekharastuṭya |
astāṁ iyaṁ ākalpaṁ kṛtiḥ ca kṛtiḥ ca pūrvā ca |

'May this composition, the several parts of which are well-joined, and which would deserve praise even from the wonder-struck poet Rājaçekhara, last to the end of the world, as well as the preceding eulogy.' (Kielhorn.) The reference to our poet in a Cedi inscription gains somewhat in its significance from a stanza in the *Sūktamuktāvali*, which is attributed to the name of Rājaçekhara, and which may perhaps be of interest in this connection:

naḍinām Mekalesutā nṛpānāṁ Ranavigrabāḥ |
kaviṇām ca Surānandāḥ Cedumaṇḍalamandanam |

'The Narmadā among rivers, Ranavigraba among kings, and Surānanda among poets adorn the country of the Cedis.' This verse seems to be written in praise of Ranavigraba, and if that be the case, it cannot belong to the younger Rājaçekhara. As shown by Fleet,¹ Ranavigraba is a *śrīrūpa* of the Cedi prince Ćamkaragana, who lived about the middle of the tenth century. We may therefore, perhaps, conclude that Rājaçekhara at some time of his life had connection with the Cedi court.

Rājaçekhara's Ancestry.—Some details about Rājaçekhara's ancestry are given in his works. His father was a high minister, mahāmantrin (Bālar. i. 7^a; Bālabh. i. 8^a), Durduka (Bālar. i. 18^a), or Duhka (Viddh. i. 5^a); and his mother's name was Ūlavatī (Bālar. i. 18^a). Poetical skill appears to have been traditional in the family. In a well-known stanza, Bālar. i. 18, we read:

sa mūrto yatrāsīd guṇagana īrākāṇḍaladāḥ
Surānandah so 'pi ḡṛavanapūṭapeyena vacasā |
na cānye ganyante Tarala-Kavirāja-prabhr̥tayo
mahābhāgas tasmān ayaṁ ajāni yiyāvarakule |

'This illustrious man (Rājaçekhara) was born in the Yāyāvara family; to which belonged Akāṇḍaladā, like a host of virtues incarnate; and Surānanda, whose words are worthy of being drunk in by the ears; not to speak of others, such as Tarala and Kavirāja.' See Aufrecht, p. 77. Pischel, p. 1223, gives a slightly different translation, and remarks that the verse does not prove that Tarala and Kavirāja belonged to Rājaçekhara's family.

¹ The dynasties of the Kanarese districts of the Bombay Presidency from the earliest historical times to the Mussalman conquest of

1318. *Gazetteer of the Bombay Presidency.* Vol. I., Part II., Bombay 1866, p. 414

But in a stanza, given by Peterson in his Second Report, p. 59, and probably written by the younger Rājaṣekhara, it is expressly stated that Tarala was a yāyāvāra.

Akālajalada was the great-grandfather of Rājaṣekhara : see Bālar. i. 13¹; Viddh. i. 5²; Aufrecht, p. 4. Stanza 777 of Čāṇigadhara's Paddhati is attributed to Akālajalada; and as his name is ingeniously woven into the stanza, with a double or hidden meaning (see Aufrecht, p. 4), we can hardly doubt the correctness of the attribution. The Subhāṣitāvali contains the same stanza, as no. 843; and here it is attributed to a "Southerner," dākṣinātya.¹ But whether this Southern poet, Akālajalada, the author of the stanza, is identical with the ancestor of Rājaṣekhara is not yet proved. According to a stanza ascribed to Rājaṣekhara in the Sūktimuktāvali, the dramatist Kādambarīrāma plagiarized from Akālajalada and thereby achieved fame as an excellent writer. [See Peterson's introduction to the Subhāṣitāvali, p. 102]

Surānanda must also have been a poet, as may be inferred from the epithets given to him by Rājaṣekhara, in the Ranavīgraha stanza (above, p. 182), and as is directly stated in the stanza just quoted (p. 182).

Tarala's name occurs in a stanza which, in the Sūktimuktāvali and the Harihārāvali, is given under Rājaṣekhara's name :

Yāyavarakṣaṇeṇ hārayasteṣa ca mandanam |
suvarṇabandhanacires Tarala taralo yathā |

'As the central gem, brilliant with golden setting, adorns the necklace, thus Tarala, illustrious on account of his Suvarṇabandha, adorns the Yāyāvāra family.' Suvarṇabandha, with its double meaning, seems to contain an allusion to some work of Tarala.

As for Kavirāja, this must mean a different person from the author of the Rāghavapāṇḍaviya, if indeed the word is here used as a proper name. It is, of course, often merely a honorific title, and is applied to various poets. Thus Rājaṣekhara himself, according to Karp. i. 9², was successively called bālakavi and kavirāja; and, at Viddh. i. 5², he calls himself Kavirājaṣekhara—op. Bilhārī inscription, p. 182. See Fischel, Die Hofdichter, p. 87.

¹The Padyāvali contains a stanza (or see Fischel, Die Hofdichter des Lakṣmana-moṇi) ascribed to a poet "of the Deccan" — sena, Göttingen, 1893, p. 10.

3. Rājaṣekhara's Extant Writings

Four plays are extant which are ascribed to Rājaṣekhara. Their names are as follows :

1. Karpūra-mañjarī.
2. Viddha-ṣālabhañjikā, or 'The Statue'
3. Bāla-rāmāyaṇa.
4. Bāla-bhārata or Prucanḍa-pāṇḍava.

Karpūra-mañjarī [= Camphor-cluster].—This is, in my opinion, the oldest of our poet's plays; see below. It is called a *Saṭṭaka*. This word is said, at i. 6, to mean a kind of *Nāṭikā* where the *praveśakas* and *vi-ṣkambhukas* are wanting. The *Sāhityadarpaṇa* (no. 542) adds that it is written entirely in *Prākṛit*; that the "marvellous flavor" (*adbhuta rasa*) prevails in it; that its acts are named *javanikā*; and that it, in other particulars, is like the *Nāṭikā*; further (no. 429), that the title of a *Saṭṭaka*, as well as that of a *Nāṭikā*, is to be taken from the name of the heroine. And the *Karpūramañjarī* and the *Ratnāvalī* are cited as titles exemplifying the rule.

The *Karpūramañjarī* contains four acts called *javanikāntara*. It tells us how the king Candapāla marries Karpūramañjarī, the daughter of the Kuntala king, and thus becomes a paramount sovereign. The jealousy of the queen, and the machinations that bring the king and the heroine together, form the plot of the play. The *adbhuta rasa* is represented by the sorcerer Bhāiravānanda and his tricks. See Apte, p. 22 f.; Lévi, p. 249 f.

That the *Karpūramañjarī* is the oldest of Rājaṣekhara's known plays I am inclined to infer from the circumstance that it was not, like the other plays, acted at the request of the king, but by the wish of the poet's wife *Avantisundarī*.

The *Karpūramañjarī* was edited for the first time by Vāmanācārya in *The Pandit*, 1866-72. Then follows the edition by Durgaprasāda and Paraba, 1887.

I have seen two paraphrases of the *Karpūramañjarī* in modern vernaculars. The first is a Hindi translation by the well-known poet Hari-ṣandra (cp. Grierson, *The modern vernacular literature of Hindustan*, Calcutta, 1889, no. 581), and was printed in the year 1888. The other is a Marāṭhī translation. Bombay. 1890. See the chronological list under 1888 and 1890.

Of the existing commentaries, the best known is that of Vāsudeva,

which Durgāprasāda and Parabha have subjoined in their edition. It is hardly more than a Sanskrit paraphrase, and is of relatively small value. Much better is the South Indian commentary of Kṛṇasūnu Pītāmbaṇa's *Jalpatiratnamāñjarī* is also of some use. The commentary of Dharmadāsa is known to me by name only. It is quoted by Durgāprasāda and Parabha in their edition of the play. For further information, see the critical account of the mss., p. xxiii ff.

Viddha-śālabhañjikā. — The next production of our poet seems to have been the *Viddha-śālabhañjikā* or *The Statue*. This is a *Nāṭkē* in four acts, and the author seems, in several points, to have imitated the *Ratnāvalī*. In one passage (iv. 1st — p. 113. 12 ff. in the edition of *Ārte*) the plays of *Śrīharsa* are perhaps directly alluded to. The plot is quite similar to that of the *Karpūramāñjarī*. The King Candravarmān of *Lāṭa* has no son. He therefore tries to pass off as a boy his only daughter *Mrgāṅkāvalī*, and sends her under the name of *Mrgāṅkavarman* to the Queen of King *Vidyādharamalla*.

In the first act, *Vidyādharamalla* tells the *Vidyāsaka* that he has, in a dream, seen a beautiful girl; but that, as he tried to catch her, she escaped, leaving her necklace. This was, as we learn in the third act, no dream, but an actual fact brought about by the contrivings of the King's minister, who knew who the disguised "boy" in the Queen's apartment was. An attendant persuades "the boy" to enter the King's sleeping-room, telling her that she would there meet the god of love. A seer had already foretold that whoever should take *Mrgāṅkāvalī* to wife would become a universal emperor. And on this account the minister desired to bring it about that his royal master and *Mrgāṅkāvalī* should fall in love with each other. Afterwards, the King sees in the garden some maidens amusing themselves at swinging, and among them recognizes the face he saw in his dream. He is now thoroughly enamored. In a pleasure house he beholds a picture and a statue of *Mrgāṅkāvalī*, and puts the necklace on the statue. At last he gets a glance of the girl herself, but she immediately disappears.

In the second act, after some irrelevant incidents, the King again beholds his beloved, and learns that she is, in her turn, enamored of him.

In the third act, after a long dialogue, and a trick played by the *Vidyāsaka* upon the Queen's confidante *Mekhalā*, we find the King and the Heroine together in the garden. But their meeting is brought to a sudden end by the announcement of the approach of the Queen.

In the fourth act, the *Vidyāsaka* and his wife appear on the stage, the latter, asleep. In her sleep, she discloses the fact that the Queen is

intending to make the King marry Mrgāṅkavarma in the disguise of a woman, in order to get her revenge for the trick played upon Mekhalā. Further on, the wedding takes place; and now a messenger comes from Candravarman to announce that his master has got a son, and that the supposed Mrgāṅkavarma is in fact the daughter of Candravarman.

A good résumé of the play is given by Wilson, *i.* 354-60. See also Apte, p. 24; Lévi, p. 246. Apte passes judgment on the literary merit of the play at p. 28.¹

The play was represented at the request of griyavarājadeva (i. 5^o), that is, according to Wilson, the heir-apparent, probably at his installation in the joint administration of the government. The heir-apparent must be Mahipāla. But, as shown above (p. 181), there is some evidence that Rājasekhara was connected with the Cedi princes. It is therefore possible that Yuvarājadeva I., who reigned about the middle of the tenth century, or Yuvarājadeva II., who was a contemporary of king Vākpati of Mālava. See Kielhorn, *Epigraphia Indica*, ii. 304; and cp. C. Mabel Duff, *Chronology of India*, p. 298.

The *Viddhaśālebbhaṇṇikā* was edited by Vāmanācārya (1866-71), Jivānanda Vidyāsāgara (1878 and 1888), and Bhāskar Rāmchandra Ārte (1886). Ārte has subjoined the commentary of Nārāyaṇa Dīkṣita, the son of Raṅganātha Dīkṣita and a pupil of Dāmodara. Nārāyaṇa was a native of Mahārāṣṭra; according to Aufrecht, he lived in the eighteenth century.

Bāla-rāmāyaṇa.—This is a Nāṭaka in ten acts. Of all Indian dramas it is probably the greatest in bulk. The prologue alone, as Apte observes, is as long as an act, and each act has the bulk of a Nāṭakā like the *Ratnāvalī*. The number of stanzas is 741. It is hard to see how so lengthy a play could well have been brought out upon the stage. And the author himself seems to have felt this difficulty; for he says (at i. 12): "If some wise critic should find it to be a fault of this Bālarāmāyaṇa that it is too long, that acute critic should be asked whether or not some virtue is to be found in the *diction*. And if this be the case, well then, let him *read* and enjoy my six compositions." It is here of no importance whether the prologue is a later addition to the play, as is made probable by Fischer, p. 1227. On the other hand, we may conclude from the words of i. 1² that the play was really represented at the request of the king Mahendrapāla.

¹ [Without unfairness to Rājasekhara, non-Sanskritists can hardly accept Apte's strictures until some one has made a sympathetic translation and interpretation of the

piece. Such a treatment is in prospect from the pen of Mr. Montgomery Schuyler, Jr., a pupil of my friend, Professor Jackson of Columbia University.—C R L]

The Bālarāmāyana relates the whole history of Rāma from Sītā's svayamvara to the slaying of Rāvana and the return to Ayodhyā after Sītā had passed through the ordeal of fire. Rāvana is from the very beginning represented as the jealous rival of Rāma and as taking a part in the svayamvara; and his love and longing play a much more prominent rôle than his ferocity and cruelty. The banishment of Rāma is, in the Bālarāmāyana, brought about by Īrpanakhā and other demons under the disguise of Daśaratha and Kākeyī.

A full analysis of the play is hardly called for. It would involve a repetition of well-known incidents. The reader may consult Lévi, p. 272 ff.; Apte, p. 31 ff.; and Baumgartner, *Das Rāmāyana und die Rāma-literatur der Inder*, Freiburg im Breisgau, 1894, p. 126.

As for his sources, the poet seems to give some hints concerning them in the stanza at Bālar. 1 16 and Bālabh. 1 12, which is ascribed to Dāivajña :

babhūva Vālmikabhavaḥ purā kavī
tataḥ prapade bhuvā Bhartṛmenthaḥ |
sītataḥ punar yo Bhavabhūtrekhayā
sa-vartate saṃprata Rājasekharaḥ ||

'He who in former days was the poet sprung from the ant-hill (Vālmiki) and subsequently assumed on earth the form of Bhartṛmentha and who again appeared in the person of Bhavabhūti, the same is now Rājasekhara.'

That our poet is largely indebted to the works of Vālmiki and Bhavabhūti is clearly shown by Apte. For the most part he drew upon the Rāmāyana of Vālmiki; and where he deviated, "he clearly imitated Bhavabhūti; and there are unmistakable signs that he had the Mahāvīra-chaṛita before him at the time of writing this play [cp e.g. Bālar. x 65 and Mahāv. 1 55]. . . In the sixth act, he follows Bhavabhūti in exculpating Daśaratha's wife . . . The scene of Lanka and Alaka is a clear imitation of Bhavabhūti etc." See Apte, p. 37, 38. Lévi (p. 292 f.) speaks of Rājasekhara's relation to Bhavabhūti, and shows (Appendice, p. 37) that the former occasionally imitated Kālidāsa.

Bhartṛmentha is less known. Op. Peterson and Durgāprasāda, Introduction, p. 92, Bühler, Detailed report of a tour in search of Sanskrit MSS., Bombay, 1877, p. 42; Aufrecht, ZDMG. 36 368, Lévi, p. 183. Bhartṛmentha seems also to be called Hastipaka, which word is equivalent to Menṭha. His kāvya, Hayagrīvavadha, is known from the Rājatarāṅgini and from quotations. Now I think that Lévi was right in inferring from the verse before us that Bhartṛmentha has, in some way or other, treated the history of Rāma. But I cannot deem Lévi's supposition (Appendice, p. 47), that the work in which Bhartṛmentha did so may

be the Bhaṭṭikāvya, to be a probable one. The same opinion that Lévi held, had been previously expressed by Borooah, p. 20.

Burnell's opinion of the Bālarāmāyana is that "it has nothing remarkable about it but its prosy length." See Classified Index, p. 169. But it must be admitted that there are several passages of great lyrical beauty in it, and that the poet's mastery of the several languages is better shown in the Bālarāmāyana than in any other of his plays.

The Bālarāmāyana was edited by Govinda Deva, Benares, 1869, and by Jivānanda, Calcutta, 1881. No complete commentary is known to exist.

Bāla-bhārata. — Rājasekhara's last work is the Bāla-bhārata, or, as it is sometimes called, the Pracanda-pāṇḍava. Both names are used in the play itself: see i. 8^b and ^c. It is a Nāṭaka (see text, i. 8); and as such, it ought to contain at least five acts. In fact, however, it has only two. It seems accordingly to be incomplete, and was very likely "projected on the same plan as the Bāla-rāmāyana" (Apte, p. 89).

As the poet himself tells us, the Bāla-bhārata is founded on the Mahā-bhārata. See i. 4, where Rājasekhara implores Vyāsa to grant him the help of his muse. The play has three stanzas taken directly from the Mahā-bhārata. These are: i. 18 = MBh. i. 62. 58 (= 2383); ii. 5 = MBh. i. 1. 111 (= 109) or v. 29. 58 (= 861); and ii. 6 = i. 1. 110 (= 108) or v. 29. 52 (= 860).

In the first act, the svayamvara of Drāupadī is described. In the second act we learn how Yudhiṣṭhira lost everything in gambling, how Duḥśāsana dragged Drāupadī by the hair of the head; and how at last the Pāṇḍavas depart to the forest.

For an account of the contents, see Apte, p. 40-41. See also Wilson, ii. 361. "The story is not very interestingly told; . . . but the verses are smooth and flowing," says Apte.

The play was represented at Mahodaya (Kanan) before Mahipāla, then paramount sovereign over Āryāvarta, and it appears to have been the last work of our poet.

The Bāla-bhārata was edited by Cappeller, Strassburg, 1885. See A. Weber's notice of the edition in Indische Studien, xvii. 481-3. It was also edited by Durgaprasād and Parah, Bombay, 1887, in the Kāvya-mālā. In this latter edition, after stanza i. 32, only the chāyā of the Prākṛit passages is given.

4. Lost Works and the Anthologies.

A Tradition of More than Four Works. — Rājasekhara speaks of "our six works" at Bālar. i. 12, as we saw, p. 186. Four of these have been dis-

cussed. Of the other two we have at present no knowledge. If we may trust the statement made at Karp i. 9, that the poet had already achieved eminence when he wrote the *Karpūramañjarī*, it may be that these other two works preceded the *Karpūramañjarī* and were his earliest productions. And it is of course possible that they are still extant under some other author-name (such, for instance, as *Candra-cūda*), equivalent in meaning to "*Rājaṣekhara*," but quite unlike it in form.

Fragments in the Anthologies. — The Anthologies give a considerable number of stanzas which they ascribe to *Rājaṣekhara*. It may be that some of these are taken from "these other two works." And it is worth while to assemble them here, either as a help for future students in the identification of the two works, if they are still extant; or else as fragments, if they are lost.

My collections are made from two anthologies: the *Paddhati* of *Ārṇigadhara*, and the *Subhāntāvalī* of *Vallabhadeva*. It is convenient to have their dates given here. *Ārṇigadhara*'s work was written about 1863 A. D. (Grierson, *Modern Vernacular Literature of Hindustan*, p. 6). *Vallabhadeva* flourished probably between 1400 and 1450 A. D. (Buhler, *Kunstpoesie*, p. 71). I give first the twenty-five *pratikas* of the twenty-four stanzas which I have identified as parts of *Rājaṣekhara*'s four known plays; and then those of the ten stanzas which I have not been able to trace in *Rājaṣekhara*'s writings.

The few stanzas from *Vallabhadeva*'s collection are marked "Val."; the rest are from *Ārṇigadhara*'s. In order to avoid "overrunning" of lines, I abbreviate *Viddh.* by V.; *Bāla-r.* by R.; *Bāla-bh* by Bh, and Karp by K.

Anthology-stanzas (24) identified in *Rājaṣekhara*'s Writings. — We will first examine the stanzas given by the Anthologies with or without explicit statement of authorship, and traceable to the writings of our poet.

The following eleven are ascribed by the Anthologist to *Rājaṣekhara*, either expressly by name, or else by reference to one of his plays, and are found in his writings:

- 8659 *taramaya dr̥ṣo.* = V. iii. 27; R. iii. 25, Bh. i. 81.
- 8750. *nirvāṇā dayite* = R. iv. 44
- 8757. *abhyutthānam upāgate* = R. iv. 43
- 8887. *dhatte pañcakūṭale* = V. i. 48.
- 8928. *vaktraṣṭiṇṭa.* = V. ii. 11.
- 8986. *vahneh gaktir.* = R. v. 35.

- Val. 322 udanvacchinnā = R. i. 8. See Bhartṛhari, and below, p. 190.
 Val. 1411. dāhombhah = V. n. 21. Cp. K. ii. 29.
 Val. 2228. bhūndānah sundarīpām. = V. i. 12. See below.
 Val. 2281 = Val. 3446. lokottaram caritam. = R. ii. 51.
 Val. 2282. = prthvi sthūrā bhava. = R. i. 48.

The following eleven, accredited by the anthologist, Ārṇigadhaia, to "Somebody" (*Kasyapi*, or the like), that is, given as anonymous verses, are found in Rājasekhara's writings :

1099. yasya vajramaner bhede. = R. iii. 66.
 3077 kulagurur abalānām "kasyāpi" = V. i. 1.
 3282. padbhīyām muktās = Bh. i. 28
 3378. tad vaktram yadi. = V. i. 14, R. ii. 17.
 3516. upaprākāśāgram = V. i. 31.
 3591. sārāndhrikarakṛta. = V. ii. 28.
 3719. vrajaty aparavārdhim. = V. iv. 1.
 [3722. (= Val. 2228, above) bhūndāno māniniṇām. = V. i. 12.]
 3816. ye dolāśekhārāḥ = V. i. 27, op. R. x. 55.
 3912. celāñcalena. = V. ii. 9.
 3929. amandamanī. = V. ii. 6.

The stanza *dr̥ṣṭā dagdham* is given as an anonymous one by Vallabhadeva, no. 1809; while Ārṇigadhaia (no. 3078) ascribes it to Kṣemendra (about 1087 A.D.'). As a matter of fact, it is found more than a century earlier, at Viḍḍh. i. 2. (See also Spruche.)

Three of Rājasekhara's stanzas occur in one recension or another of the Ātakas of Bhartṛhari (about 650 A.D.?). Did our dramatist take them from his predecessor? or were they taken from Rājasekhara by some later redactor of the Ātakas and added thereto (as was the case with Kālidāsa's *anāghrātām puspam*)? Apte discusses the question at p. 52 and deems the latter alternative the more likely. Vallabhadeva ascribes the first to Rājasekhara, see above. For detailed references, see Spruche, where all three are given. The stanzas are :-

- Bālar. i. 8, udanvacchinnā bhūh (see above);
 Bālar. iii. 17, sthitiḥ punye 'ranya;
 Bālar. vii. 40, vahatī bhuvanaḡrenām.

Anthology-Stanzas (10), "of Rājasekhara," not yet traced. — There remain a few stanzas which the anthologies ascribe to Rājasekhara, but which have not yet been traced by me to any of his known works. They are:

85. taṁ vande padmasadmānam.
 251. mūnam dugdhābdu. (See Indische Spruche, 3806.)

3423. āhāre viratīh (Spruche, 1079.) = Val. 3485, as anonymous.
 3926. cañcalolālāñcalām
 Val. 2563 indor laksma.
 Val. 3046. dātūr vāridharasya.
 174. trayo 'gnayas trayo vedāḥ.
 188 Bhāso Rāmīa-Somlāu.
 189. aho prabhāvo vāgdevyāh.
 190. Sarasvatipavitrānām.

The first of these ten looks like the introductory stanza of some lost work. The Rājaṣekhara to whom the last four are ascribed is, I opine, the younger Rājaṣekhara, of later date than our dramatist (see p. 196).

5 Rājaṣekhara and the Prākṛit Literature.

The Literary Prākṛits and the Real Vernaculars. — Rājaṣekhara's writings would probably be of less importance to us if we were better informed about the history of Prākṛit literature. But on this subject our knowledge is exceedingly limited. The word Prākṛit itself has different meanings. Thus in modern Indian books, we find it used in the sense of vernacular, but its general use is to designate the literary dialects described by the Prākṛit grammarians. These dialects were not real vernaculars, and are clearly distinguished from them by native writers, the literary dialects being called Prākṛits, while the spoken vernaculars are called Apabhraṅgas or Deśībhāṣās.

The Prākṛits are, of course, developed from Apabhraṅgas, and the first beginnings of Prākṛit literature must therefore be traced back to the old literature in the vernaculars; but this task still lies beyond the reach of our abilities. From a comparative analysis of the ancient literary remains of India, it must be concluded that, from the earliest times, there were many stanzas current among the people, relating old legends and traditional tales, and that many of those stanzas were current in the old vernaculars. Most of them are probably incorporated in the great Indian epics, and our principal knowledge of them must be derived from those sources. Such stanzas are alluded to and quoted as early as in the time of the Brāhmanas; and several Vedic hymns must be reckoned to that branch of literature. But this question is connected with the history of Indian literature in general and cannot be discussed here. Our present inquiries must be restricted to the poetical literature in Prākṛit proper, and I must therefore leave out of account the large Pāli literature, which has a history of its own, and also the literature of the Jainas, though this

sect has exerted the preponderating influence upon the development of Prākṛit literature in general. Thus most of the authors who have written on -Prākṛit grammar and lexicography are Jains. And the circumstance that the Jains chose the Māhārāṣṭrī for their literary compositions, contributed greatly to the development of that language for literary uses.

On the other hand, the Jains cannot be supposed to have written in a language not before used in literature, and modern inquiries point to the conclusion that a large poetical literature existed in Prākṛit, though only a small portion of it has come down to us. The reason for this fact is not very hard to find. The golden age of Prākṛit literature falls in the time before the Sanskrit literature had reached its classical perfection. The great gap in the history of that literature, between the end of the epic period and the epoch which Max Müller called the renaissance of Sanskrit literature, has proved to be partly an illusion, and we now know that Sanskrit literature dates much farther back than was formerly supposed. But its fuller development at the hands of the great mediæval poets of India absorbed all the interest of the educated classes, and to this day the systematic searches for mss. in India have often had Sanskrit literature chiefly in view.

Early Prākṛit Lyrics. — The oldest poetry of India is contained in the Vedic hymns and belongs to the religious branch of lyrics. In later times, we find this branch of literature represented by the poems of the different Indian sects, the religious gāthas, the stotras, and stutis. A good deal of this literature is written in Prākṛit, but must be treated in connection with the religious history of India, especially that of the Jains. It is in the secular lyrics that the Indian literature has reached its highest perfection. This literature has not produced many complete works, but is generally contained in numerous detached verses, each giving a little glimpse of Indian life. Most of these verses are erotic, and are generally admired by the critics.

Hāla's "Seven Centuries." — Such verses were, in early times, collected into anthologies, often called gāthas or centuries. The most ancient extant anthology that we know is the *Sattasāī* or the "Seven Centuries" of Hāla. This work is entirely written in Māhārāṣṭrī Prākṛit, and we have no knowledge of the existence of any work, of that kind and of equal age, written in Sanskrit. Hāla is another name of Sātavāhana, a name which often occurs in the Andhrabhritya dynasty. Hāla was probably not himself the compiler of the *Sattasāī*, but only the compiler's

patron. The time of his life cannot be fixed with certainty, but he probably belongs to the first centuries of our era, and he must have lived a long time before Bāna, who, in his *Harsacarita*, Introduction, verse 18, praises the *Sattasaī*. In Hāla's anthology, the author's name is quoted after many of the verses, and from this fact we may conclude that Prākṛit lyrics have a history which goes back to a time long before Hāla. Unfortunately we do not know anything but the names of some of these poets. Nor are we much better informed as to the later development of this branch of Prākṛit literature.

Jayavallabha's Vajjālagga.—Bhandarkar, Report for 1883-84, p. 17, notices a second anthology, the *Vajjālagga*, composed by the *Āvetāmbara* Jain, Jayavallabha. I cannot, from the materials at my disposal, fix his time, but the commentary of Ratnadeva is dated in the year 1398, which must, according to Bhandarkar, be of the Vikrama era, and the same scholar has found verses from the *Gaudavaḥo* in the collection. The name *Vajjālagga* is derived from the systematic arrangement in *vajjās* or chapters, each treating a different subject. There are 48 such chapters, which are enumerated in 5 *gāthās*. The total number of verses is 704; and, judging by the specimen given by Bhandarkar, the *Vajjālagga* must be much like to the *Sattasaī*. For the form of the title, cp. Bhandarkar, l c., p. 324, comm. on stanza 4; and HD. 7. 17. The language is the *Māhārāṣṭrī*.

I am not aware of the existence of other poetical anthologies in Prākṛit.

Ānandavardhana's Viśamabānalīlā.—Ānandavardhana, who, according to the *Rājatarāṅginī*, v. 34, obtained fame under the king Avantivarman of Kashmir (855-84), wrote a Prākṛit poem, the *Viśamabānalīlā*. We know this work from quotations in the author's rhetorical work, the *Dhvanīlōka*. These quotations seem to show that the *Viśamabānalīlā* was also an anthology, probably written for the use of poets (*kavivṛt-pattaye*, *Dhvanīlōka*, iv 7).

Ānandavardhana quotes verses in *Apabhraṇṣa* and may have composed his anthology also in *Apabhraṇṣa*. The quotations by Hemacandra must be taken from some such work, but we do not know anything more about it, and the *Apabhraṇṣa* literature lies outside of our subject. Nor can I here dwell on works such as the *Rsabhapañcāṅkī* of Dhanapāla (tenth century), because it belongs to the religious literature of the Jains.

Guṇādhyā's Brhatkathā.—The lyrical Prākṛit literature is, for the most part, written in *Māhārāṣṭrī*. But the first name which occurs in the poetical Prākṛit literature, is connected with another dialect, the *Pāñcālī*.

The poet Guṇādhyā is said to have written his *Bṛhatkathā* in that language. Guṇādhyā is commonly supposed to have lived in the first centuries of our era. See Buhler, Report, p. 47. The *Bṛhatkathā* was not an original work of Guṇādhyā, but a compilation of folk-tales then current, such as the *Pañcatantra* and the *Vetālapañcaviṅśati*, which collections are, to this day, widely spread in the modern vernaculars of India. The work itself has not been found, but we know it pretty well from the two translations, one by Kṣemendra, the *Bṛhatkathāmañjarī*, and the other by Somadeva, the *Kathāsaritsāgara*. According to the testimony of those authors and of Dandin, it was written in the Pāñcālī language. This dialect is described by Hemacandra in his *Prākṛit grammar*, iv. 303 ff., and it is probable that Hemacandra made actual use of a copy of the *Bṛhatkathā*. See Fischel, *De Grammaticis Prākṛitiis*, Vratislaviae, 1874, p. 83. Buhler, also, when in India, was told that manuscripts of the work were still extant.

The Pāñcālī seems to be more closely connected with the really spoken vernaculars of ancient India than is any other literary Prākṛit. And that branch of literature which is represented by the *Bṛhatkathā* must always have been popular. In some of the Sanskrit collections of folk-tales we also find verses in the old vernaculars, the *Apsabhrañcas*. But the history of this literature is too closely connected with the general literary and linguistic history of India to be dealt with here, and we shall only state the fact that the earliest collection of folk-tales of which we have certain knowledge was written in Prākṛit.

— In the *Mahākāvya*, on the other hand, the priority must unquestionably be assigned to the Sanskrit literature. Aside from the *Rāmāyana*, no Prākṛit kāvya can claim an antiquity equal to that of the *Buddhacarita* of Aśvaghoṣa.

Prākṛit Kāvya. Rāvaṇa-vāṇa.—The oldest Prākṛit kāvya is the *Setubandha*. This poem, whose Prākṛit name is *Rāvaṇavāṇa* or *Dahamuhavāṇa*, contains in 15 Sargas the story of Rāma, from the starting of the monkey army to the slaying of Rāvaṇa. It was formerly ascribed to Kālidāsa; so by the commentator Rāmādāsa, who lived under the emperor Akbar. And also in the colophons the name of Kālidāsa occurs. But tradition generally ascribes the poem to Pravarasena. Thus Būn. does in the *Harsacarita*. Introduction, verse 14. and Ksemendra, in the *Anuśaṅgīkāra*, verse 16. According to *Rāvaṇavāṇa*, i. 9, the work seems to have been completed at the request of a king by some poet. Pravarasena was therefore probably a king. We know four kings by that name. As the *Rāvaṇavāṇa* is mentioned by Dandin and Bāṇa, it cannot be later than

the sixth century. Tradition seems to point to one of the two Kashmirian kings of that name. The poem was perhaps written on the occasion of the building of a great bridge over the Vitastā or Jehlam by Pravarasena II. See *Rājatarāṅginī*, iii. 364. This king is now commonly placed in the sixth century after Christ.

It is likely that Pravarasena was not himself the author, but that the work was merely dedicated to him. We cannot ascertain who the real author was. But it is not probable that we have to do with a work by Kālidāsa. The excessive use of compounds is not in accord with Kālidāsa's style; and it would be difficult to understand why Bāna and Ksemendra did not ascribe the work to Kālidāsa, if it were really written by him.

Bappai-rā's Gauda-vaha. — Another Prākṛit kāvya is the Gaudavaha of Bappai-rā, written about 750 A.D. and in celebration of the poet's patron, king Yaçovarman of Kanauj. This poem seems to have come down to us in mutilated form. The different parts of it are very loosely connected, and the theme itself, the slaying of the Gauda king, is hardly more than vaguely alluded to. The king Yaçovarman was subjugated by the king Lalitāditya of Kashmir (about 726 A.D.), and Bappairā therefore was a contemporary of Bhavabhūti. See *Rājatarāṅginī*, iv. 144. His Sanskrit name is Vākpaturājā, probably a translation of the Prākṛit name.

Anandavardhana, in his *Dhvanyāloka*, quotes verses from a third Prākṛit kāvya, the *Harivijaya* of Sarvasena, which work is not otherwise known.

Rājaṣekhara is not known to have written other works than dramas.

Prākṛit Drama: Sattakas. — The Indian drama seems to have its root partly in Sanskrit, partly in Prākṛit literature. The one play which is written in Prākṛit exclusively is the *Karpūramañjarī*. But we are, I think, right in concluding from the definition of the word *sattaka*, given in the work itself, that the *Karpūramañjarī* was not the first composition of its kind. And the word *sattaka* occurs, in the form *sādaka*, as early as on the Bharhut stūpa. The quotation from Tagore, given by Lévi, ii. 5, may help us to understand the origin of the *sattaka*. In most characteristics it agrees with the *Nāṭikā*, but was perhaps classed separately, not only because it was written entirely in Prākṛit, but also because a distinct kind of dancing was used in it.

Karpūra-mañjarī the only Sattaka Extant. — At all events, Rājaṣekhara's work is the only extant pure Prākṛit drama; and his chief importance in the history of Prākṛit literature lies in the fact that he has

given to us a unique specimen of a kind of literature which has perhaps a history of its own.

This Play Important for the History of the Drama.—The Karpūramāñjarī is also of importance for the history of the Indian drama in general. To judge from some indications in the rhetorical literature, we must suppose that, in early times, a *sthāpaka* (as well as the *sūtradhāra*) had something to do with the arrangement of the play. But in most of the known plays, the *sthāpaka* has disappeared. In his recension of Lévi's book, *Le théâtre Indien*, in the *Gottingische Gelehrte Anzeigen*, 1891, p. 861, Pischel has suggested that this fact is owing to a reformation by Bhāsa (cp. Pischel, *ibidem*, 1883, p. 123f).

In the Karpūramāñjarī we still find the *sthāpaka* in action. Most of the mss., it is true, have substituted the more usual word *sūtradhāra* for *sthāpaka*, where the latter occurs; but it clearly appears from the whole arrangement of the introduction that this proceeding is false. In l. 12¹, we learn that the "ajja" is busy with his wife in the tiring-room. There is no question that the word *ajja* or *ārya* in this passage means the *sūtradhāra*. It therefore follows that the *sūtradhāra* was not on the stage between the end of the *nāndī* and that of the *prastāvanā*. We must accordingly conclude that those manuscripts are right which represent a *sthāpaka* as coming on the stage immediately after the *nāndī*.

It may also be noted here that this same passage, l. 12¹, clearly shows that the female rôles were sometimes played by female actors.

The *nāndī* itself is of interest in the Karpūramāñjarī, because verses are recited after it. This is a curious fact. We find the same again in the *Pārvatīparṇayanāṭaka* (Pischel, *l.c.*, p. 360.) The Karpūramāñjarī, accordingly, may be consulted with profit by the student of the general history of the Indian drama; and it is not unlikely that the *Ṣaṭṭaka* has on this point preserved traces of a more ancient stage of development in this branch of literature.

6 Other Poets mentioned by Rājaṣekhara.

Several Other Poets are occasionally mentioned in the Writings of Rājaṣekhara.—Many of the memorial verses which occur in the anthologies, and are ascribed to him, were most probably not written by our poet. Some of them are, according to the *Harhārāvalī*, taken from the "Bhojaprabandha of Rājaṣekhara." It is, accordingly, probable that they are extracts from the *Prabandhakośa* of the younger Rājaṣekhara, which was written in 1347. Most of those verses are collected in alphabetical

arrangement, after the name of the poets mentioned, in the introduction to the edition of the Karpūramañjarī in the Kāvya-mālā. In this place I can only take notice of the poets alluded to in Rājasekhara's plays

Haruuddha, Nandruddha, Poṭṭisa, and Hāla are mentioned as poets at Karp 1. 20³. The Tanjore mss. of this passage, however, have, instead, the names Haribamhasiddhi (?), Oddisa, Pālitāa, Campārāa, and Mallasehara. With reference to these names, see Fischel, Gottingische Gelehrte Anzeigen, 1891, p. 865.

Aparāṇṭa is mentioned at Karp 1. 8¹, as a poet contemporary with Rājasekhara, and as speaking in terms of highest praise of the merits and achievements of Rājasekhara. In the Tanjore mss., Aparāṇṭa bears the surname Babbararāa. He is said to be the author of a Mrgāṅkalekhakathā. This work is not otherwise known, but was probably a composition founded on a tale like that of Kathāsaritṣāgara 65. 221 ff. Stanzas by Bhaṭṭāparāṇṭa occur as no. 1024 of the Subhāṣitāvalī (see also the Introduction thereto, p. 103) and in the Padyāvalī.

Ṣaṃkaravarman or Kṛṣṇaṣaṃkaraṣarman was another contemporary poet. His name is mentioned in the first form at Bālar. i. 16²; and in the second at Viddh i. 6¹. He is called sabhya in the Bālarāmāyana, and goṣṭhigaṛiṣṭha in the Viddhaṣālabhaṣṭakā; but he is not otherwise known. A Ṣaṃkaravarman occurs among the poets of the Sūktumuktāvalī.

Dārvajā is mentioned at Bālar. i. 15² and Bālabh i. 11¹. This may be a proper name and refer to some contemporary poet. Or it may be a simple appellative, to be rendered by 'fortune-teller' (so Fleet, p. 176).

7. Mentions of Rājasekhara in the Literature.

By Vasukaipa, Abhinanda, and Somaśeva. — According to Aufrecht in the Catalogus catalogorum, p. 502, Rājasekhara is mentioned in the Sūktumuktāvalī as a contemporary poet by Vasukaipa and Abhinanda. We do not know anything about Vasukaipa, but we have two poets named Abhinanda. The one is known as the author of a kāvya, the Rāmacarita, and was the son of Gaṭānanda. The other was called Gāudābhinanda, and was a son of Jayanta Vṛttikāra. His great-great-grandfather lived under king Muktāpīḍa Laṭṭāditya of Kashmir, whose accession, according to Bühler, cannot have taken place before 724. Gāudābhinanda must therefore have lived about the middle of the ninth century. He is known as the author of the Kādambarīkathāsāra and of the Yogavāsiṣṭhasāra. Bühler, Indian Antiquary, ii. 102 ff., thought the two Abhinandas to be one and the same. On that point, cp. Durgāprasāda and Paraba, Kāvya-mālā, Part ii. 50. Abhinanda is also quoted, Svṛttatūlaka iii. 16, 29.

Rājasekhara's name is further mentioned in Somadeva's Yaçastilakacampū. According to the colophon, this work was written çaka 882 = A.D. 960. As mentioned above, we are told in the third āçvāsa that Rājasekhara occasionally pays honor to the religion of the Jains. As far as I can see, these words cannot apply to the known works of the poet.

In the Daçarūpa and the Sarasvatī-kanthābharana. — The Daçarūpa quotes Karp. i. 23 (in 14 = p. 117 in Hall's edition), Viddh. i. 31 (iv. 50 = p. 182), and Bālar. iv. 60 (ii. 2 = p. 62). The last passage is said to be taken from the Hanumannāṭaka — see Jivānanda's ed., ii. 14.

From the Sarasvatī-kanthābharana (ed. by Anundoram Boiceoh, Calcutta, 1883), I have noted the following quotations: Bālar. i. 42 (p. 224); Bālar. iii. 25 = Viddh. iii. 27 = Bālabh. i. 31 (p. 214); Bālar. v. 8 = Viddh. iii. 2 (p. 315); Bālar. vi. 19 (p. 31); Bālar. vi. 34 (p. 20); Karp. i. 1 (p. 188); Karp. i. 19 (p. 348), Karp. i. 25 (p. 348), Karp. ii. 11 (p. 108); Karp. ii. 42 (p. 194), Viddh. i. 3 (p. 149), Viddh. i. 8 = Bālabh. i. 9 (p. 67); Viddh. i. 14 = Bālar. ii. 17 (p. 215); Viddh. i. 15 (p. 179); Viddh. i. 19 (p. 367); Viddh. i. 20 (p. 72), Viddh. i. 31 (p. 228); Viddh. iii. 5 (p. 104 and 214), Viddh. iii. 14 (p. 72). Cp. Colonel G. A. Jacob, Journal of the Royal Asiatic Society, 1897, p. 304 ff.

In Works of Ksemendra. — Ksemendra, also, in several of his works gives references from Rājasekhara's plays. In the Aucityavicāracarai, we find Bālar. i. 39 (v. 13); ii. 20 (v. 20); iv. 1 (v. 36); v. 11 (v. 14); x. 41 (v. 12); Be-abh. ii. 11 (v. 12), Karp. i. 18 (v. 18); and likewise the following stanzas which I cannot trace citācakram candrah (v. 15); strinān madhye (v. 16), Karnātidāçanāṅkīṭah (v. 27). In the Kavikanthābharana only one stanza by Rājasekhara is quoted (nakhadalitaharī-drāgranthigāure, 5. 1), and this one is not from his known works. In the Suvrttilakā, iii. 35, Rājasekhara is praised for his ability in the Çārdūlavikrīḍita metre; and from his works the following two passages are given, namely, Viddh. i. 30 (ii. 23), and Bālar. i. 63 (at ii. 41).

In the Kāvya-prakāṣa, Prākṛta-piṅgala, etc. — The Kāvya-prakāṣa also contains a number of citations from Rājasekhara. Thus we find there Karp. i. 19, 20; ii. 4, 9; Viddh. i. 2; etc (cp. Jacob, l.c., 1898, pp. 294, 303, 305, 313). Further quotations from Rājasekhara, and mentions of him, are found in the Prākṛtapīṅgala (Karp. i. 4, 20, 22, 23, 26. ii. 5); Ganaratnamahodadhī (see Pischel, p. 1223); Hemacandra's Prākṛit grammar (see Pischel, l.c.); Mañikha's Çrikanthacarita (xv 74); Abhināvagupta (see Jacob, l.c., 1897, p. 297); Ruyyaka (see Jacob, l.c., 1897).

p. 307); and in later works, such as the Kuvalayānanda, the Sāhitya-darpana, and Mārkaṇḍeya's Prākṛit grammar; also in Kāleyakutūhala.

A special interest has been attached to the quotation in Kṣīrasvāmin's commentary on Amara 1. 8⁴, where, in speaking of the form gonasa, he quotes Viddh. 1. 8 to show that the form gonāsa also is used in the same sense. Kṣīrasvāmin further quotes Viddh. 1. 11 to show that tāraḥ is neuter as well as feminine. Cp. Apte, p. 6. Peterson identified the commentator Kṣīrasvāmin with Kṣīra, who is mentioned, Rājatar. iv 489, as the tutor of king Jayapīḍa, and thus he came to the conclusion that Rājaṣekhara was much older than we now know him to be. Aufrecht on the other hand had already stated (ZDMG 28. 104) that Kṣīrasvāmin must have lived in the eleventh century, since he quotes Bhoja and is himself quoted by Vardhamāna.

8 Rājaṣekhara's Prākṛit

Rājaṣekhara was, to use Apte's words, "a poet of great learning and much information." The poet himself seems to be very proud of his linguistic skill, as he directly calls himself sarvabhāṣāvicakṣana (Bālar. i. 10⁵) or sarvabhāṣācadura (Karp. 1. 7⁶). Bālar. i. 11, he mentions the different languages used in literary compositions: Sanskrit, Prākṛit, Apabhraṃsa, and Bhūtabhāṣā. As far as we know, he himself wrote only in Sanskrit and Prākṛit. It would be out of place here to discuss his knowledge of Sanskrit. It must suffice to state that he shows a great proficiency in that language. I must here be contented to examine his Prākṛit. The Prākṛits of the plays, it must be remembered, were no really spoken vernaculars; but rather, essentially literary fictions founded on the vernaculars. They were perpetually influenced, not only by the Sanskrit, but also by the spoken languages. Most of the so-called *deśi*-words must be derived from this last source. Cp. S. P. Pandit's note to Dhruva's article on the Rise of the Drama, Transactions of the Ninth International Congress of Orientalists, 1. 818.

Čāurasenī and Māhārāṣṭrī. — These are the only Prākṛit dialects which occur in the writings of Rājaṣekhara. Herein, therefore, he has not evinced a breadth of linguistic knowledge comparable with that of the author of the Mṛcchakatikā.

[Addition by the General Editor. — In order that this volume may be of service to students of Prākṛit in America, to whom, for the most part, no help from a teacher and no elementary books will be accessible, I am constrained to make the following Addition. For a good general account

of Prākṛit, see Jacobi's article, "Prākṛit Languages," in Johnson's Universal Cyclopædia.

The Gāurasenī is used as the conversational dialect, that is, in the prose passages; while the Māhārāṣṭrī is regularly used in the stanzas. Upon this point the beginner should consult Jacobi, Introduction, §§ 9, 10. The chief distinctive peculiarities of the Gāurasenī are succinctly stated by Jacobi, pages LXX-LXXII. These the learner should study. I am convinced that the best basis for a clear understanding of the differences between the two dialects is afforded by some concrete examples. I have therefore thought it worth while to devote a little space to a collection of some of the doublets which actually occur in this play. In the first column is given the Sanskrit form; in the second, its Gāurasenī counterpart; and in the third, the Māhārāṣṭrī form.

Gāurasenī-Māhārāṣṭrī Doublets used in this Play.—

Sanskrit	Gāurasenī (Prose)	Māhārāṣṭrī (Verse)	Sanskrit	Gāurasenī (Prose)	Māhārāṣṭrī (Verse)
aṭha	aḍha	aḥa	sthita	thīda	thūa
tathā	tadhā	taha	sthāpita	thāvida	thāvya
yathā	yadhā	yahā	kalita	kalida	kala
katham	kadham	kaham	kvathita	kadhida	kaḥṭha
īha	idha	iha	ghatita	ghadhida	ghadha
tataḥ	tado	tao	dayita	daḍḍa	daū
etad	edam	eam	puṣkṛta	puṣkhida	puṣkha
ṛta	edi	ei	bhūṣita	bhūṣida	vi-bhūṣa
jānāti	jānādi	jānū	bhṛta	bharida	bharā
dadātu	dedu	deu	ni-veṣita	ni-venda	ni-veṣa
bhavaṭi, -ta	bhodi, -du	hoi, hou	ava-tīrṇa	odinna	ava-inna
bhaviṣyati	bhavissadi	hohu	adbhuta	aco-abbhuda	abbhua
labhate	lahadi	lahai	praṛti	pasadi	paṃu
varṭate	vattiadi	vattai	prabhṛti	pahudi	pahui
-varṭatām	pavattadu	peattai	prākṛta	pāda	pāna
tiṣṭhati	outtho	thai	samskṛta	sakkada	sakkas
harati	haradi	harai	manoratha	manoradha	manoraha
kathyatām	kadhīḍu	kahijjan	marakata	maragada	maraga
kriyatām	kariadu	kijjanu	mithuna	mīdhuna	mīhuna
dr̥ṣyate	disadi	disei	ratna	radana	raana
bhanyate	bhanladi	bhannal	ratī	radi	rai
			riti	ridi	rii
			latā	ladī	lāḥ
			vāta	vāda	vāa
kr̥ta	kūda	kua	ṣata	sada	saa
gata	gada	gua	sarasaṭi	saraseṭi	sarasa
jāta	jāda	jāa	sarī	sarī	sarī
jita	jida	jia	mammatha	mammadha	vammaha
hita	hida	hia	divasa	divasa	diha
ā-nīta	ā-nīda	ā-nīa			

These forms can all be easily found in the Glossarial Index : and from the Index it appears at a glance which of the citations are prose and which are poetry, the exponential part of the citation being a number for the prose and a letter for the verse. By the help of this table it will be easy to form a clear idea of the extent to which the manuscripts, as we have them, conform to the prescriptions of the native grammarians or disregard them.]

[END OF THE ADDITION.]

Rare and Provincial Words.—The most striking feature of Rājacekhara's Prākṛits is his abundant use of rare and provincial words. We give some instances from the Karpūramañjarī :

ubbumbura	caṭiguma-	taratti	bhassala	baickara
olaggāṇā	catti-	tasara	bhuttalla ¹	vaceboma
olla	campa	timaa	bhulla	vacehomī
kañkellī	calli	pakkhāṇja	maratṭa	varilla
kandāriṇa	challa	pādisuddhi	maradhī	vindurilla
kandotta	cholla	pārtu	mahalla	aiḥulla
koḍḍa	tapparakanna	potta	mahlā	suppi
khaḍakkā	tukka	bāulla	rificoll	ahina
khalakhand.	tentākārāla	buddāna	rosāna	hakkārai
galuballa	thakkura	bola	laṭiguma-	etc
caṭiga	ḍhulla	bola	laṭṭhaa	
caṭigattana	ma	bhamaratentā	lumbi	

In Rājacekhara's other works, also, many such words occur. Most of them are explained in the Prākṛit grammars and lexicons ; some of them have equivalents only in modern vernaculars.

[The student who uses diligently the smaller St Petersburg Lexicon in the reading of this play cannot fail to be struck by the frequency with which the writings of Rājacekhara, notably the Bālar., have furnished to Bohtlingk his first authentication of many words. The starred *kālā-kṣarika* is supported by i. 18¹. The word *dhāṭī* (cp. ii. 46) is one of four synonyms for 'sudden attack' (*prapāta*, *abhyavaskanda*, *dhāṭī*, *abhyāsādana*, see Hemachandra, 800), for not one of which, in this sense, had a quotation been hitherto adduced, save a single one from Sāyana (BR. v. 1524).—C. R. L.]

Marāṭhicisms.—Marāṭhī words are used on a large scale by Rājacekhara, according to Nārāyaṇa Dīkṣita and Apte. And indeed, on the whole, our poet seems to be largely indebted to the vernaculars. Forms such as *kandāriṇa*, *caṭṭi*, *tasara*, *pakkhāṇja*, etc., are known only from

¹ This word is rather dubious but as the various readings all seem to be glosses, I was obliged to adopt it

modern dialects, and a form like *dhulla* represents a more advanced stage of phonetic development than the literary *Prākṛits* in general. Compare Pischel on Hemacandra i. 89. I cannot here enter into the question concerning Rājasekhara's relation to the spoken vernaculars, from want of sufficient materials.

The Poet sometimes confused his Two Dialects.—I must be content to touch upon the following question. Was Rājasekhara able to distinguish correctly the two *Prākṛit* dialects which he used in his plays? The question is difficult on account of the miserable condition of the mss. The Indian editions cannot be trusted; and the *Prākṛit* passages in the critically edited *Bālabbārata* are not extensive enough to be made the basis of the inquiry. Moreover, a mere glance at the various readings suffices to show that, in most instances, the text has been restored conjecturally.

There remains the *Karpūramañjarī*. The mss. of this work are by no means correct nor consistent in their readings. Words such as *ratna*, *sarasvatī*, *iha*, *manoratha*, *mithuna*, etc., are constantly written *raana*, *sarassai*, *iha*, *manoraha*, *mihuna*, in the prose as well as in the verses. And at i. 20th, the form *raana* in the *Cāurasenī* is also supported by *Kṛnāsūnu*, who gives the two translations *ratna* and *racana*. On the other hand, in all mss., we find forms like *idam* in verses (e.g. iv. 2^a). But generally some of the mss. have the correct form. It is therefore necessary to examine critically the practice of Rājasekhara, and to test his forms upon the touchstone of the native grammarians where they give distinct rules for dialectic usage.

Rājasekhara's Usage tested by Mārkaṇḍeya's *Prākṛit Grammar*.—Mārkaṇḍeya, in his *Prākṛitasarvasva*, gives a fuller description of the *Cāurasenī* than the other grammarians; and I shall try in the following paragraphs to show how some of his rules are practised by Rājasekhara. I quote Mārkaṇḍeya after the ms. Wilson 158^b in the Bodleyana (*Aufrecht* no. 412).¹ The chapter on the *Cāurasenī* begins fol. 51^a and contains nine *prakaraṇas*.

In the fourth *prakaraṇa* we find a *sūtra*, *ksanaksīrasadrksānīm ocah na syāt*, 'och should not be substituted [for ka] in *ksana*, *ksūna*, *sudiksa*.' In accordance with this rule I have adopted the reading *sārikkha* in iv. 19^a, 11, 12.

According to a *sūtra* in the third *prakaraṇa*, *I* should not be substituted for *y* in *yaṣṭi* (*yastyām laç ca na syāt*). But at Karp. ii. 6th and iv. 19^a,

¹ It is a pity that this ms. is insufficient as the basis for an edition of the text. I have tried to procure new material from Southern India through Professor G. Oppert, but in vain.

all mss. read *latṭhī* Cp. Pischel on Hemacandra 1 247, where several instances of *latṭhī* are quoted from the *Çāurasenī*. It is not without interest that all these quotations are taken from Rāṣaṣekhara's writings.

Mārk', vi. has the sūtra, *ata uttarasya ñer e syāt . . idudbhyaṃ uttarasya ñer mmi vā syāt*, 'in words ending in -a, -e is substituted for the affix of the locative singular; in words ending in -i and -u, -mmi may be substituted.' But in the *Karpūramañjarī* we find the following instances of -mmi in a-themes: *majjhammi* 1 8², *kuharammi* iii 20⁷

Another sūtra in the same prakāśana runs thus: *do ñasah | do eva syāt . . . ād atah kvaoid | ato ñaser āt syāt kvaoid*, 'for the ablative sing. only the affix *do* is substituted. . . . In words ending in -a sometimes *ā* is substituted' Accordingly the forms ending in -humto ought not to be used in the *Çāurasenī*. Still in the *Karpūramañjarī*, forms occur such as *pāmarā-humto* 1 20²²; *tumbāhumto* ii 29¹², *caudāhumto* ii 29¹², *jalāhumto* iii. 3¹², *tumbārisāhumto* iv 2¹⁰

In the nominative sing. masc. of the pronoun *etad*, *Mārkandeya* forbids the use of the form *esa* in the *Çāurasenī*: *na esa etadah | sunā etada esa na syāt*. This rule is in accordance with the general practice in all critical editions. But at Karp 1 4¹⁰ and ii 27¹ and iv 20¹¹, all mss. read *esa*, instead of the correct *eso*.

As for the verbal inflexion, the form *ghettūna* in the *Çāurasenī*, 1 12², is of interest compared with the regular *genhū*, iv 19^{12, 22, 27}

Of less importance is the use of the dhātuvādeṣa *mun* = *jñā* in prose. Cp. Pischel on Hemacandra iv 7, etc

These instances point to the conclusion that Rāṣaṣekhara's linguistic skill was not so remarkable as he likes to tell us. For some important questions in Prākṛit phonology and inflexion, his writings are of no importance. I shall only mention two cases.

The question whether we have to assume a cerebral *l* for the Prākṛits is as dubious as before. The South Indian mss. of the *Karpūramañjarī* always have cerebral *l*, the others generally *l*.

Nor is the use of the Anunāsika elucidated by these manuscripts. The very probable supposition that in the nom. plur. neutr. and instr. plur. the Anunāsika *must* be used when the final syllable is short, is neither strengthened nor weakened by the mss. Most of them write the Anunāsika or nothing. Only R sometimes uses the Anunāsika, but very irregularly, to denote a long as well as a short syllable, and U in one place (iii. 16) has the Anunāsika correctly.

After all we must therefore state that Rāṣaṣekhara is more important for our knowledge of the Prākṛit lexicography than of the phonology and inflexion.

Possible Inference as to Obsolescence of Said Dialects. — Finally, from the fact that Rājasekhara, "who knew all languages" (1. 7¹), did not correctly distinguish the different Prakṛits, we may infer that the living knowledge of those dialects was, at that time, considerably diminished. This supposition is not disproved by the fact that Somadeva, the author of the *Lalitavigraharājānātaka* (Kielhorn, *Indian Antiquary*, xx. 201 ff.; *Göttinger Nachrichten*, 1898, 552) writes a Prakṛit which is in close accordance with the rules of Hemacandra. Hemacandra's grammar is dedicated to king Jayasimha of Anhilvād (1094–1143), and is therefore older than the *Lalitavigraharājānātaka*, which was written in Sāmbar, 1158. The late Dr. Bühler, some years ago, drew my attention to the close connection between the courts of Anhilvād and Sāmbar. (*Op. also Gazetteer of the Bombay Presidency*, Vol. i., Part 1., 179 ff.) And it is quite probable that Jayasimha sent copies of Hemacandra's grammar to Sāmbar. If such is the case, the fact would sufficiently account for the correct Prakṛit in Somadeva's work.

9. Rājasekhara's Literary Characteristics.

Fischel's Estimate of the Poet. — Fischel has given a brief statement p. 1227 f., which it may be well to reprint: Rājasekhara war ein Meister des Wortes und seine Dramen sind uberaus wichtig für die Kenntnis des Sanskrit und noch mehr des Prakṛit. Seine Verse sind elegant und fließend und selbst in dem entsetzlich langweiligen Bālarāmāyana wird man manche Scene wegen des Wohllauts der Verse, wegen der Sprichwörter und der Anspielungen auf Sitten und Gebräuche nicht ohne Interesse und Genuss lesen. Aber als Dramatiker steht Rājasekhara nicht hoch. Im Bālarāmāyana erweist er sich als starken Nachahmer¹ des Kālidāsa und Bhavabhūti, in der Viddhaṣāḍḍabhaṣṭakā und der Karpūramāñjarī als Nachahmer des Dichters der unter Gṛiharṣa's Namen gehenden Stücke, ohne dessen Witz zu erreichen. Nur im 2. und 3. Akte der Viddh. sind zwei launige Scenen eingelegt, deren Grundzüge man aber unschwer in der ersten Scene des 3. Aktes des Nāgānanda erkennt. Eine unglaubliche Geschmacklosigkeit ist die Scene im 5. Akt des Bālar. (p. 119 ff.), wo die kunstliche Sitā und Sindūrīkā mit den Drosseln im Munde die Sanskrit und Prakṛit sprechen, auftreten.

Apte also discusses our poet's literary characteristics at length, pages 41–44. [The poet's works ought, as I think, to be translated and inter-

¹ A systematic study of our poet's writings, with a view to determine the extent to which he imitated his predecessors, would

be, I am persuaded, a fruitful one. The apaka scene of our present play recalls that of the 3 act of *Mālika*. — C R L

puted by some Western scholar before a judgment is passed upon them which the Occident may fairly accept. See my notes to ii 80, 81, 82 Native judgment sometimes goes too far in condemnation; and it often goes too far in praise. Of the latter error, the following stanza (attributed to a certain "highly cultured Çamkaravarman," at Bālar i 17 = Viddh. i. 7) is an example

pāṭum çotrarasāyanam, racayitum vīcāḥ satām sammatā,
vyūtpatam paramām avāptum, avadhūm labdhūm rasasrotasāḥ, |
bhoktūṁ svādu phalam ca jīvitataror, yady asti ta kautukam,
tad bhṛtāḥ çru Rājasekharakaveḥ sūktih sudhīsyandiniḥ | — C R L]

The Poet's Skill in Metres — Rājasekhara's masterly command of the more elaborate metres is one of his most notable characteristics. He especially excelled in Śragdharā and (as has indeed been pointed out by the Indian critic, Ksemendra, p 198. cp. p 209, where the metres of the present play are given) in Çārdūlavikrīḍita. Our poet's metrical skill is by no means restricted to Sanskrit; in Prākṛit versification also he has shown a really remarkable power. His predecessors usually contented themselves with an occasional Anuṣṭubh or Āryā in the Prākṛit portions of their plays, while Rājasekhara (as Apte observes, p 44) has given us nearly forty Prākṛit stanzas in the highly artificial Çārdūlavikrīḍita alone (they number 88). This is a matter of no mean importance to the student of Indian metres. See below, p. 206; and cp. Stenzler's metrical notes, published after his death, ZDMG. xlv. 1-82

Rime. — Rime forms an essential element of versification in the poetry of the modern Indian vernaculars, and also in Prākṛit; but not in Sanskrit. Where rime occurs in Sanskrit poetry, as, for instance, in that of Jayadeva, we may assume that the influence of the vernacular or of Prākṛit poetry has been at work. It is of interest to note that Rājasekhara makes occasional use of rime. Instances are: Viddh i 4, 5; iii. 8; Karp. iii. 29, 80, 81. [It may be added that two of the Magician's ribald songs, i. 22, 28, are full of internal rimes. So ii. 11.—Rime, *Antya-anuprāsa*, is freely used, for example, in the Gīta-govinda and Moha-mudgara. Cp. Sāhitya-darpana, no. 637, Ch. P. Brown, Sanskrit Prosody, p. 21; Fischel, H., p. 208 — C R L]

Proverbial Expressions — Another prominent literary characteristic of Rājasekhara is his fondness for the use of proverbial expressions. [In our present play, I have noted saws or proverbs or proverbial expressions at the following places. i 18^{10, 12, 13}, ii 1², iii. 6³, iv 18^{2, 27}, 20³, and perhaps

ii. 26^r, 29^u, and iv. 20^u(?) ought to be added. Apté has collected a good many on p. 45 of his essay.

The Indian form of "A bird in the hand is worth two in the bush" may be mentioned, since our poet gives it at Viddh. i. 22^r: it reads, "Better a partridge to-day than a pea-hen to-morrow," *varam takkālōva-nadā tittirī pa ura dahanaridā morī*. A far older form of the saw is given by Vātsyāyana, in the *Kāmasūtra*, p. 19^r, ed. Bombay, who, in a most interesting *carpe-diem*-argument, says, "Better a dove to-day than a peacock to-morrow," *varam adya kapotah eva mayūrāt*. In Manuvring's *Marāṭhī Proverbs*, no. 516, we find "Why do you want a mirror in which to see your bracelet?" From i. 18^u it appears that the saying is at least a thousand years old.

Colonel George A. Jacob informs me that he has a "Handful of Popular Maxims current in Sanskrit Literature" now (Feb., 1900) in press in Bombay. — C. R. L.]

Rājaçekhara Repeats Himself. — Cappeller has already drawn attention (p. vi f.) to the fact that Rājaçekhara frequently repeats himself. These repetitions extend sometimes over a whole stanza, sometimes only over a part. I give the following list, which is not exhaustive:

Bālar i. 9 = Bālabh i. 16	Bālar v. 39 = Viddh i. 24.
Bālar i. 10 = Bālabh i. 6	Bālar v. 73 = Viddh iii. 16
Bālar i. 14 = Bālabh i. 3.	Bālar vi. 11 = Bālar vi. 10
Bālar i. 16 = Bālabh i. 12.	Bālar vii. 31, cp Bālar x. 43
Bālar i. 17 = Viddh i. 7.	Bālar vii. 33 = Bālar x. 44
Bālar i. 18 = Bālabh i. 11	Bālar vii. 39 = Bālar x. 46
Bālar i. 20 = Bālabh i. 14	Bālar viii. 11, cp Viddh iv. 20
Bālar i. 17 = Viddh i. 14	Bālar x. 40 = Viddh iii. 11.
Bālar iii. 23 = Viddh. ii. 6	Bālar x. 38, cp Bālabh i. 10
Bālar iii. 25 = { Bālabh i. 31	Bālabh i. 9 = Viddh i. 6
Viddh iii. 27.	Bālabh i. 22 = Viddh ii. 22
Bālar iii. 39 = Bālabh. i. 66	Bālabh i. 27 = Viddh iii. 16
Bālar iii. 64 = Bālar vii. 68	Bālabh ii. 3, cp Karp i. 32
Bālar. v. 5, cp Bālar vii. 77.	Bālabh ii. 7 = Bālabh ii. 18
Bālar. v. 8 = Viddh iii. 2	Bālabh ii. 15, cp. Viddh i. 17
Bālar v. 25 = Viddh iv. 6, cp.	Bālar iii. 36 = Viddh iii. 12
Karp iv. 2	

10. Rājaçekhara's Favorite Metres.

1. *Çārdūlavikrīḍita*; 2 *Vasantatilaka*; 3 *Çloka*; 4. *Sragdhārā* — In the *Suvrttatilaka*, iii. 35, Kṣemendra praises Rājaçekhara for his ability in the *Çārdūlavikrīḍita*; and this metre is, in fact, used to a great extent in his works. Thus I have noted 208 instances from the *Bālarāmāyana*, 41 from the *Bālabhārata*, 36 from the *Viddheṣūlabhaṅgikā*, and 24 from

the Karpūramañjarī. The second place in frequency must be attributed to the Vasantatilaka, which metre occurs 169 times in the Bālar., 25 in the Bālabh., 11 in the Viddh., and 28 in the Karp. The third place in frequency is held by the Gīta. Of this there are 126 instances in the Bālar., 25 in the Bālabh., and 8 in the Viddh. To the Sragdharā belongs the fourth place, with 94 occurrences in the Bālar., 12 in the Bālabh., 10 in the Viddh., and 11 in the Karp.

5 Āryā; then Tristubh; etc., etc.—Of other metres, the following occur more or less frequently :

Āryā	Prthvi	Vaṅcastha
Upagīta	Praharṣaṇī	Vasantamālikā
Gīta	Mandākrāntā	Çalini
Tristubh	Mālinī	Çikharinī
Drutavilambita	Rathoddhata	Svāgatā
Puspitāgrā	Bucurā	Harinī

To these must be added some very free Prākṛit metres, such, for instance, as Viddh. 1 4, 5; 11 7, 11 8, and Karp. in 29, 30. The two stanzas last mentioned are of a form not known from other sources. The stanza in 29 forms the half of a Mātrāsamaka, but is shown by the rime to be intended as a complete stanza. Each pāda consists of 8 syllabic instants. The following stanza, in 30, is constructed on a similar scheme, each pāda containing 12 syllabic instants.

11 *Metres of the Karpūra-mañjarī.*

The Metres in the Order of Their Frequency.—In the Karpūra-mañjarī, the metres, listed in the order of their frequency, and each with the number of its occurrences, are given in the subjoined table. Under "Tristubh" are included Indravajrā, Upendravajrā, and Upajāti.

Āryā ¹	32	Svāgatā	4
Çāṇḍāvavikrīḍita	24	Gīta	2
Vasantatilaka	23	Puspitāgrā	2
Tristubh	12	Upagīta	1
Sragdharā	11	Vaṅcastha	1
Rathoddhata	9	Çalini	1
Prthvi	7	Çikharinī	1
Mālinī	7	in 29, 30 (above, p 207)	2
Mandākrāntā	5	Sum	144

¹ Note that, in the amphibrach which forms the sixth foot of the first half of the Āryā, the resolution of the long into two

shorts is permitted if a new word begin with the second syllable of that foot e.g. 1 3, 6, 9, 11 37, 48, 49

[Scene-groups. — There are four considerable passages in this play in which metres of the same kind are, so to say, "bunched," and in which, accordingly, the unity of thought of the passage is reflected in the unity of its metrical form. The passages are : in act II., stanzas 12-22, eleven āryā stanzas, forming the "Tiring-scene"; again in act II., stanzas 33-40, eight āryā stanzas, forming the "Swing-scene"; then in act IV., stanzas 10-18, nine stanzas of hendecasyllabics, being six tristubh and three svāgatā stanzas, describing the Banyan festival scene. Finally, in act III., the passage 9-17, consisting of nine vasantatilaka stanzas, forms the bulk of the "lengthy and vapid discussion of love"

It is worth noting that a Ārdulavikridita serves as the initial stanza of the Prologue, of act I. proper (I. 13), of the love-scene in the first act (I. 26), of act II., and of act III.; see the Table, p. 209. The same metrical form is especially employed for the more elevated passages of description : for example, I. 16-18, the spring ; I. 35, the evening ; III. 25, moon-rise ; III. 27, the garden scene. And it is also used at the climax of some gravely emotional passages, as at IV. 9. — L]

The Metres in the Order of Their Occurrence. — The following table (p. 209) gives the metres of the Karpūra-mañjarī in the order of their occurrence in the text. See also p. 269, note to IV. 19th.

PART IV

TRANSLATION

OF THE

KARPURA-MANJARI

WITH

AN INTRODUCTION AND NOTES

BY

C. R. LANMAN

Mulier est hominis confusio,
Madame, the sentence of this Latin is—
WOMAN IS MANNES JOYS AND AL HIS BLIS.

— CHAL CHAI "The Nonne Preestes Tale," 344

1. Geography of the Play in General.

The geography of the play in general and the geographical allusions of the text demand some notice. The action of the play¹ is at the court of King Chandapāla, that is, in his palace and palace gardens. I do not know that this name designates an historical personage, but the poet plainly intended that we should imagine the general scene of the play to be in the Deccan (cp. "Here in the Deccan," i. 25, 34'). Chandapāla addresses his queen as "daughter of the [a] sovereign of the Deccan," i. 12'. And the fact that the king of Kuntala and Chandapāla are represented as marrying aunt and niece (i. 34') would lead us to imagine Chandapāla's "kingdom in the Deccan" as not far from that of his father-in-law (which is undefined) nor from that of Kuntala. Moreover, the allusions² of i. 15 and 17 (cp. 20) point with clearness to the Deccan or Southern India (cp. i. 86, note 3).

Kuntala seems to have included parts of the region that is drained by the upper Kistna and the Tungabhadra.³ It covered what is now the southernmost part of the Bombay Presidency and of Hyderabad, and the northwest corner of Madras, with part of Mysore⁴—say the Districts of North Kanara, of Belgaum, and of Bellary, and perhaps it reached even farther east. The inscription of Kurugode⁵ names as capital of Kuntala the town of Kurugode, which is fourteen miles from Bellary town, north and west.

Vidarbha seems to have reached from the Kistna north nearly to the Narbadā. It is included in Mahārāstra⁶. And Kuntala seems also to have been so included.⁷ This may throw light on the statement of the commentators (Konow, p. 160) about Vacchoma as capital of Kuntala.

Lāṭa designated, in the time of our poet, the region north of the lower Narbadā and east of the Gulf of Cambay, modern Broach or Central and Southern Gujarāt, Ptolemy's *Aspūgē*. See Epigraphia Indica, i. 274 n.

¹ The place where the play was first represented or brought out, may have been the court of Nishkanta see i. 9 and p. 217. Ptolemy's *Barygaza*, cp. Ind. Ant. xi. 367.

² The allusions to Bengal and Assam etc. (i. 145) are not such as to yield data for geographical inferences.

³ See Duff, Chronology of India, under A.D. 877 and Borsook's Essay, § 145.

⁴ Including the once important Banavur,

Act II. — The time is still Madhu, ii. 6^a, or Chāitra, and the spring "is very gently coming on," ii. 1^a. The nights are still chilly, ii. 41^a. We read at ii. 29^a, "Today is the fourth day of the Swing festival." The allusions to the worship of Gāūrī that accompanied the festival (see ii. 6^a,^a, ii. 29^a) indicate that the *gāūrīyā dolotsava* is intended (see note to ii. 6^a, and additional note thereto, on p. 289), and thus begins on the third of the bright half of Chāitīa. The date of act ii. is therefore the sixth of waxing Chāitīa. — The act lasts part of one day. When the Swing scene ends, evening is near, ii. 41^a. The *apoka* scene is somewhat later in the same evening, for the Heroine has in the meantime been "exquisitely decorated," ii. 48^a.

Act III. — The action is on the evening of the night of a full moon, iii. 25^a, 32^a, which must be that of either Chāitīa or Vāiṣākha. The allusions to punkas and shower-baths, iii. 20, and to the "intense heat" (*ghana-ghamma*, iii. 20^a), indicate that the hot weather (March to May, inclusive) is far advanced. I therefore deem the latter alternative the more probable one, and place the action of act iii. at the full moon of Vāiṣākha. This date allows ample time for the Queen's jealousy (op. p. 247, note 7, with p. 289, note to ii. 41^a) to drive her to the drastic measure of imprisoning the Heroine, and time for the construction of the subterranean passage (p. 219). And it still falls within the limits of spring (*vasanta*) — op. the next paragraph.

Act IV. — The spring (*maku-samāa*) has now gone, iv. 7^a; the summer (*gimha*, iv. 1) is come, iv. 4^a, 5^a, 6^a. The time of the action is explicitly defined, iv. 9^a, as the "Banyan festival." This falls on the day of the full moon of Jyāistha, iv. 9^a note. In substantial accordance herewith is the allusion, iv. 3^a, to the length of the days, which reaches its maximum a little later; and so is the statement, iv. 18^a, that the image of Gāūrī was set up "on the fourteenth day just past," that is, the fourteenth of the light half of Jyāistha. — The action of the merry-making (p. 221, scene 3) runs over a part of the day-time. The wedding takes place in the evening, iv. 18^a.

SYNOPSIS TABLE OF THE TIME OF THE ACTION

Act I	beginning of spring, first of Chāitīa, bright half	Interval of five days	[Say March 16]
Act II	fourth day of Swing festival of Gāūrī, sixth of Chāitīa, ditto	Interval of about ten days + just one lunation	[Say March 20]
Act III	full moon of Vāiṣākha	Interval of one lunation	[Say May 1]
Act IV	Banyan festival, full moon of Jyāistha		[Say June 1]

4. *Synoptic Analysis of the Play*

The purpose of this synopsis is to make clear 1. the places or scenes of the action in detail, and 2 the details of the stage-business. Since the references to the text are given throughout, it will also serve 3 as a useful finding-table. For greater convenience, I have divided the synopsis into scenes, guided partly by the entrances and exits and partly by the places of the action, but without special reference to the canons of the native dramaturgy.

Several scenes are double or even multiple scenes · that is, the stage represents simultaneously the scene of the principal action and also the King in some place of observation or concealment near by (such are scenes 4 and 7 of act II.: *cp.* note to III. 34¹); or the stage is imagined to represent successively (as in act III, scene 2, and act IV, scene 5) several places in which the players have to be, during the course of that scene. In the latter case, the place comes to the actor instead of the actor's going to the place. His going, however, is mimetically indicated by a "stepping about."

By "palace garden" or "palace," as used in the sequel, is meant of course the palace garden or palace of King Chandapāla.

PROLOGUE, I 1 to I 12¹.

During the prologue, the stage represents the play-house (or *nāṭya-śālā*, Lévi, p. 371) of the King for whom the play is enacted. The first performance may have been for King Nibbhara, I 9, 11.

- Scene 1 Enters the Director (*sātradhāra*) and recites the benediction, I 1-2
[Then exit]
Scene 2 Enters the Stage-manager (*sthāpālā*) and praises Śiva, I 3-4, and describes the preparations for the play, I 4²
Scene 3 Enters the Assistant (*pārīpārṣvika*) of the Stage-manager, I 4¹⁴
They discuss the play, the author, why he writes in Prakṛit, at whose instance the piece is given, and the gist of the plot, I 4¹⁴-12²
Exeunt

ACT I.

- Scene 1 (the advent of spring) the palace garden Enter King and Queen, with retinue, I 12⁵ They congratulate each other on the arrival of spring, and describe the season in stanzas, I 13-14.
Behind the stage, two Bards describe the beauties of spring, I 15-16, and are followed in the same strain by the royal pair, I 16²-18
Scene 2 (comic intermezzo) place and actors as before Jester and Viśhak-śanaṁ quarrel, I 18¹ Retorts, sharp and coarse, follow, then rival

stanzas, i 19-20, then threats, i 20^u. General laughter, i 20^u.
Exit Jester, i 20^u

Scene 3 (the tipsy Magician) place and actors as before. Reenters Jester, i 21^u, announcing the Magician, who follows, i 21^u, tipsy, singing ribald songs. He offers to show a specimen of his powers to the King, i 25^u. The latter suggests that he produce on the stage a lovely girl. The wizard sets about it, i 25^u. Thereupon—

Scene 4 (love scene) place and actors as before. Enters the Heroine, i 25^u. Rapturous stanzas from the King, i 26-27. She gives the King a coquettish glance, i 28^u. He is deeply enamored, i 29-34. She tells her story, i 34^{u-2u}. The Queen asks that the Heroine may remain a fortnight, i 34^u, and conducts her to the gynæceum, i 34^u.

Behind the stage, two Bards in descriptive stanzas announce the evening, i. 35-36, and the King goes to prayer.

ACT II.

Scene 1 (the love-sick King) the palace garden. Enter King and Portress, ii. 0^u. Enamored stanzas, ii 1-6

Scene 2 (the bullet-doux) place and actors as before. Enter Jester and Vichakshani, ii. 6^u. They discuss briefly the King's condition, ii. 6^{u-1u}, unheard by him.

They address the King, ii. 6^u. It transpires that Vichakshani bears a love-letter, ii 6^u, from the Heroine to the King. This the King reads, ii 8. Stanzas from Vichakshani, from her sister, and from the Jester, ii 9-11.

The King asks, ii 11^u, what happened to the Heroine after the Queen conducted her (at i 34^u) to the gynæceum. Properly the replies form no new scene, but they have such dramatic unity that it is well to treat them as a scene.

Scene 3 (the taring scene, a duo between Vichakanani and King). place and actors as before. Introductory questions and answers, ii 11^{u-1u}. In eleven half-stanzas, ii 12-22, Vichakshani describes how the Heroine was arrayed and adorned in the gynæceum. The King caps each half-stanza with one of his own, in which he interprets the description with some fanciful conceit. Exit Vichakshani, ii 29^u.

It now transpires that she and the Jester have arranged that the Heroine shall swing in a swing set up before the idol of Pārvatī, and that the King shall have an opportunity to observe her from an arbor near by, ii 29^{u-1u}. With the Jester, the King "makes as if entering" the Plantain Arbor, ii 29^u.

Scene 4 (the swing scene) the palace garden; the Heroine in the swing, King and Jester concealed in the Plantain Arbor. The King pours forth his soul in rapturous stanzas, ii 30-32.

Then follows, in eight stanzas, ii 33-40, the Jester's description of the Heroine's swinging. It is filled with pretty conceits and forms a pendant to the tiring scene — The Heroine quits the swing, ii 40².

Scene 5 (serio-comic intermezzo) — the gardens. The King at the Plantain Arbor laments her departure in tragic strains, and the Jester gives mocking response, ii 40²-41. Evening approaches, ii 41³, but night's coolness avails not to attemper the King's amorous fever, ii 41⁴.

The Jester leaves the King "alone" on the Emerald Seat, ii 41⁴, and makes as if leaving the stage to get something to cool him off, ii 41⁷. The King continues his amorous plaint, ii 42.

Scene 6 ("stage-traffic") a part, near by, of the gardens. Re-enters Vichakshana with refrigerants, ii 42². She and the Jester, ii 43², arrange it so that the King shall witness the coming açoka scene.

The King is imagined to secrete himself behind a shrub, ii 43².

Scene 7 (the açoka scene) the garden. Enters the Heroine, ii 43⁷. She embraces a young amaranth, looks at a tilaka, and touches with the tip of her foot an açoka tree, whereupon all three burst into gorgeous bloom, ii 43¹¹-47.

King and Jester discuss the matter, ii 47¹-49².

Behind the scene a Bard describes the evening, ii 50. Exeunt all. See also p 289, n 2.

ACT III.

From iii. 84¹ we infer that, between the last act and this, jealousy has prompted the Queen to imprison the Heroine in some room in the Queen's section of the palace; and that, unknown to the Queen, a secret subterranean passage has been made from this room to the palace garden.

The room where the lovers meet (iii. 20¹¹) and the lamp-incident occurs (iii. 22⁴) adjoins the prison room, as I think; for the lovers go from their meeting-room to the garden by the subterranean passage, and they must enter the passage from the prison room or near it. This meeting-room has a "back-door" entrance, perhaps from some obscure court-yard.

The prison room is an "inner room," close and sweat-provoking, iii. 22¹. That it is near the Queen's I infer from iv. 19²⁷⁻²⁸ and 22²⁻⁵.

Scene 1 (the King's vision). a place outside the palace (perhaps an obscure court-yard?) near the lovers' meeting-room. Enter King and Jester. The King describes a vision in which he met the Heroine, iii. 2²-3. To divert him, the Jester tells an elaborate counter-vision, iii 3⁴-7. The two engage in a lengthy and rapid discussion of love, iii 8¹-19.

From behind the stage they hear the enamored plaints of the Heroine, iii 19². The Jester indulges himself in much badinage with the King, iii 20¹. Both "make as if entering," by a "back-

door," the meeting-room, in 20^u, that is, they "step about" by way of intimation to the spectators that they are entering it, though remaining, of course, on the stage

Scene 2 (the lovers' meeting) [part 1] a room near the prison room (see above) Enters the Heroine, with her friend, to meet King and Jester, in 20^u. The King takes the Heroine's hand, in 20^u She has just come from a close "inner-room," so the Jester fans her, and in so doing puts out the lamp, in 22¹⁻⁴.

King and Heroine hand in hand,—the four now grope their way [part 2] through the prison room (see above), and then [part 3] through the dark passage, in 22², to the gardens [part 4]

Scene 3 (the moonrise scene) the palace garden A continuation of the last part of the foregoing scene Stanzas of admiration and delight from the King, in 23-24 Behind the stage, Bards describe the rise of the full moon, in 25-28 Then follow stanzas by the Jester, Kuraṅgikā, and the Heroine, in 29-31, and the King, in 32-34

Sudden uproar, iii. 34¹ The Queen has heard of her consort's tricks and is coming, in 34¹. The Heroine escapes, by the secret passage, to her prison, in 34². *Exeunt omnes.*

ACT IV.

From iv. 9²⁻⁴, it appears that the Queen has now learned of the subterranean passage and blocked up its entrance. We are forced to assume that this closure of the passage is made *at the garden end* thereof. For the Heroine, the passage thus becomes a cul-de-sac: its prison end is open; she can enter it and traverse its entire length; but she cannot get out at the garden end.

Accordingly, somewhere near the garden end, a new branch passage has been excavated from the main passage to the sanctuary of Chāmundā near the Banyan, the mouth of this branch passage being concealed behind the idol, iv. 18^u. Between the entrance of the Magician and that of the King (scene 5), the Heroine traverses the passage that connects the prison and the sanctuary five times.

Scene 1 (the love-sick King) presumably, the King's apartments Enters, with his Jester, the King, and bemoans the ardor of summer and of love Episode of the tame parrot, iv. 2¹ More stanzas of love and summer, iv 3-9.

The Jester now tells the King how the Queen has closed up the entrance to [the garden end of] the subterranean passage, and tells of the guards that have been set all about that entrance, iv 9²⁻¹²

Scene 2 ("stage-traffic") place and actors the same Enters Sāraṅgikā, iv. 9¹³, with a message from the Queen. "The King must mount the

palace roof today to see the Banyan festival," iv. 9². Exit *Sāraṅgikā*, iv. 9².

Scene 3 (the Banyan festival). from the palace roof. iv. 9², King and Jester look down on an elaborate dance. In nine stanzas, iv. 10-18, the Jester describes the dance, the merry-makings, and the off-hand theatre play (impersonations with masks, etc.)

We must here imagine a slight interval in which King and Jester come down from the palace terrace and go to the Emerald Seat, and thence to the Plantain Arbor. But see note to il. 29.

Scene 4 ("some necessary question of the play")- the Plantain Arbor, palace garden, iv. 18¹. Re-enters *Sāraṅgikā*, iv. 18¹, with a message from the Queen "The Queen has arranged that the King, this very evening, shall take to wife yet another princess, iv. 18¹, a princess of *Lāta*, named *Ghanasāra-mañjari*," iv. 18²⁻³. The messenger, furthermore, narrates that the Magician induced the Queen to assent to this arrangement on the ground that her husband, the King, would become an Emperor by contracting this new marital alliance, iv. 18². The ceremony is to take place in a sanctuary near the Banyan, presumably the festival Banyan, iv. 18²⁻³. Exit *Sāraṅgikā*.

After exchanging suspicions (iv. 18²⁻³) that the Magician is at the bottom of this affair, exeunt King and Jester. The mention of their exit is omitted in the stage directions.

Scene 5 (the wedding): the sanctuary of *Chāmupā* in the palace garden, near the Banyan. With two episodes-

Episode 1^a, the prison room; 1^b, the Queen's apartment.

Episode 2^a, the prison room, 2^b, the Queen's apartment.

Enters the Magician, iv. 18², and does homage to the Goddess, iv. 19, whose idol screens the mouth of the new branch passage, iv. 18².

Enters the Heroine, iv. 19¹, coming from her prison, and issuing forth from the passage by a small opening behind the idol.

Enters the Queen, iv. 19², coming from the garden, and is dumfounded at seeing the Heroine, whose escape from the prison she thought she had at last effectually blocked. The Queen cannot believe her own eyes, iv. 19²⁻³. Accordingly,

Episode 1^a. The Queen, iv. 19², on pretext of returning to her apartments to get some things for the wedding (iv. 19²), "steps about" on the stage, to indicate that she is leaving. We are to imagine that she goes by way of the garden to the prison room. The Magician sees through her pretext and sends the Heroine hurriedly back, iv. 19², by the new branch passage, to her prison, which she is of course imagined to reach before the Queen. The Queen is again no less astonished to find the Heroine quietly seated in the prison, iv. 19², and, after a few words with her, "starts" to return to the sanctuary,

iv. 19st. Thereupon, the Heroine returns thither by the secret passage, with speed (see iv. 19th)

Episode 1st. The Queen, on her way back, to make good her pretext, stops at her own apartment for a moment while she and her friends pick up the things for the wedding, iv. 19^{st-2d}. Arriving at the sanctuary, she is again dumfounded, iv. 19th, at seeing the Heroine as before.

Episodes 2^a and 2^b are simply repetitions of the same manoeuvres, iv. 19^{th-2d} and iv. 19^{th-3d}.

Enters the King, with his Jester and Kuraṅgikā, iv. 19th. Effusive admiration on the part of the King, iv. 19^{th-20}. The Jester shuts him up, iv. 20th. The attendants proceed to arrange the wedding costume for the King and for "Ghanasāra-mañjarī," iv. 20th. It now transpires, iv. 20th, that the latter is no other than Karpūra-mañjarī. The ceremony is performed, iv. 21st, and the King "takes his seat as an Emperor," iv. 21st.

Behind the stage, a Bard congratulates him, iv. 21st; the King felicitates himself, iv. 23; and the play closes with the usual benediction.

5. *Dramatis Personæ.*

Chanda-pāla, the King

Kapiñjala, his Jester (Vidūshaka), a Brahman.

Vibhrama-lekhā, the Queen

Vichakshana and Sāraṅgikā, her attendants

Bhāiravānanda, a master magician

Kāñchana-chanda and Ratna-chanda, two bards.

Portress, an unnamed woman, who serves as door-keeper

A tame parrot.

Karpūra-mañjarī, the Heroine

Kuraṅgikā, her confidante.

NOTE. — The Heroine is the daughter of Valabha-rāja, King of Kuntala, and of his wife, Çaçi-prabhā (p. 240). The latter is the sister of Vibhrama-lekhā's mother. The Heroine and the Queen of our play are therefore first cousins (daughters of sisters)

ABBREVIATIONS. — For abbreviated titles of books and papers cited, see pages 175-177.

KARPŪRAMAÑJARĪ.

ACT I.

PROLOGUE

INVOCATION.

ALL hail to Sarasvatī!¹ joy to the poets, Vyāsa² and the rest! may the most excellent words of others too³ turn out highly acceptable to the critics! may the Vāidarbhī style of writing⁴ flash like a revelation upon us,—so too the Māgadhī and also the Pāñchālīkā! may the connoisseurs of poetry let these styles melt on their tongue, as do Chakora birds with the moon-beams!⁵ 1

Moreover.

Ever cherish ye deep reverence for⁶ the loves of Cupid and [his wife] Rati, in which no hurried embraces are noticed, no noisy kissing is going on, nor amorous beating of the breasts.⁷ 2

[End of the invocation.⁸

STAGE-MANAGER. May the union of Īva and [Pārvatī, his wife,] the Daughter of Himālaya, who are dear to the hosts of the Gods, whose pledge of love is [their son,] the Six-faced [God, Kārttikeya], and who are adorned with a crescent moon [on their brows], yield you happiness 3

And again:

Victorious is Rudra,⁹ who often, as he bows low¹⁰ to assuage [his Pār-

¹ The Goddess of Speech

² Reputed author of the Mahā-bhārata

³ That is, of this dramatic company, no less than those of the more famous poets

⁴ The styles (rīti) are enumerated at Sāhitya-darpana, no 625 f. See Kāvya-darpaṇa, i 40 f.

⁵ On which they are said to feed

⁶ Bow down (far, i e) low before

⁷ Loves, not possessing noticed embraces, hurried, nor produced kissing-noise, nor performed breast-beatings

⁸ Recited presumably by the sūtra-dhara or Director (who here makes his exit); and, if so, an interesting survival of older dramatic usage. See Konow's Essay, p 196, and Lévi, pp 379, 135. The "Director's" first subordinate seems to have been the "Stage-manager", and subordinate in turn to the latter was his "Assistant." See p 217

⁹ Tantamount to Īva.

¹⁰ In his bowings

vati's] jealous anger, lays—a bit quickly¹—at the lotus-like feet of the Daughter of Himālayā his offering of pearly moon-beams,² together with a silvery conch made of the moon's slender crescent and filled to the brim³ with waters of the Ganges of Heaven, and places his two hands the while [in token of reverence] on his bowed head. 4

[Walks about the stage and looks toward the tiring-room.]

But our players seem [already] to be busy about their acting: for one actress is getting together such costumes as suit the rôles; another is twining garlands of flowers; [4] a third is putting the masks in order; some one seems to be rubbing colors on a palette; here they are tuning⁴ a flute; there a lute is being strung; [5] and here they are making ready three drums; here the noise of timbrels is heard; [10] there they are rehearsing the introductory stanza. So I'll call some attendant and inquire.

[Looks toward the tiring-room and beckons.] [12]

[Enters the Assistant of the Stage-manager.]

ASSISTANT. Sir, your commands. [15]

STAGE-MANAGER. You seem to be busy about a play, are you not?

ASSISTANT. To be sure. We are going to enact a *Saṭṭaka*.

STAGE-MANAGER. But who is the author of it?

ASSISTANT. Your worship, let this be answered: who is called "Moon-crowned"?⁵ and who is the teacher of Mahendrapāla, the crest-jewel of the race of Raghu? 5

STAGE-MANAGER. [Reflecting.] Aha! that, I think, is an answer in the form of a question: [aloud] Rāja --- gekhara!

ASSISTANT. [Yes,] he is the author of it.

STAGE-MANAGER. [Recollecting.] It has been said by the connoisseurs:

"*Saṭṭaka*" is the name of a play which much resembles a *Nāṭikā*, excepting only that *Praveçakas*, *Vishkambhakas*, and *Aṅkas* do not occur. 6

[Reflecting.] Then why has the poet abandoned the Sanskrit language and undertaken a composition in *Prākṛit*?

¹ For fear lest her anger increase.

² Of moon-light pearls.

³ See under 3. Literally, 'to the root,' and so, 'radical[ly] completely.' Similarly at 11. 2.

⁴ See QB. under *sikhāna* 1 (w).

⁵ Literally, 'Having the night's beloved (*rasmivallabha*) [i.e. the moon, which is also called *rāja*] as his crown' (*sikhānda*) [*Sanskrit*, *sikhānda*, used as an equivalent for *gekhara*] That is, the assistant's reply is couched in the form of a charade.

ASSISTANT. Sanskrit poems are harsh; but a Prākṛit poem is very smooth; the difference between them in this respect is as great as that between man and woman. 7

And he who is expert in all languages¹ has said :

The various themes remain the same; the words remain the same, although undergoing [certain phonetic] modifications²: a poem is a peculiar way of expression,³ be the language whichever it may. 8

STAGE-MANAGER. And has he then [the poet] made no statement about himself?

ASSISTANT. Listen. A statement has indeed been made by one of his poet contemporaries, the author of the story of Mṛgāṅkalekhā, by Aparājita,⁴ namely, as follows :

He who has risen to lofty dignity by the successive steps of young poet, chief poet, and teacher of King Nibbhara,⁵ [i.e. Mahendrapāla], — 9

He is the author of it, the famous Rājasekhara, whose merits make resplendent the three worlds even, [and] are left unblemished [even] by the rivalry of the moon. 10

STAGE-MANAGER. At whose instance then are you enacting the play?

ASSISTANT. The crest-garland of the Chauhan family,⁶ the wife of the chief poet Rājasekhara, the lady whose husband wrote the play, Avantasundarī, — she desires us to enact it? 11

Moreover :

In this excellent Śaṭpaka, which is a river of poetic flavors, [King] Chandapāla, the moon of our earth, in order to achieve the rank of an Emperor, takes to wife the daughter of the Lord of Kuntala. 12

STAGE-MANAGER. Come, then! what we have at once to do let us accomplish; for the Director and his wife, who have taken the parts of the King and the Queen, are waiting in the tiring-room

[The two walk about the stage and exeat] [4]

[End of the Prologue.]

¹ This seems to refer to Rājasekhara. — The following *jadhā* is like the Greek "recitative *δρῶ*."

² Such namely as obtain between Prākṛit words and the corresponding Sanskrit ones

³ That is, its distinctive character lies in

its mode of expression. The definition is, in the original and as we give it, loose.

⁴ See p 167

⁵ See p 178

⁶ See p 180, and C. M. Duff's *Chronology of India*, p 277, and *Journal of the Royal Asiatic Society*, 1890, p. 546

⁷ Lit., 'it, the work of her husband.'

[Then enter the King, the Queen, the Jester, and, according to rank, the attendants. All walk about the stage and take seats in due order] [7]

KING. O Queen, daughter of the sovereign of the Deccan, I congratulate you that the spring is begun.¹ For,

Inasmuch as the maidens no longer put much wax on their lips,² and do not in arranging their braids anoint them with fragrant oil, and do not put on a bodice, and are indifferent even as to the use of the thick saffron³ for their mouths,—therefore I think the festal spring-time is at hand and has overcome by its power the cold. 13

QUEEN. I too, in my turn, will congratulate you.

Now that the frosts are gone, [again fair maidens] rub their pearly teeth.⁴ Little by little [again] they set their hearts on extract of sandal.⁵ At this season, behold, couples sleep on the verandas of their dwellings,⁶ the blankets heaped [unused] at the foot [of their couches]. 14

FIRST BARD. [Behind the stage.] Victory, victory to thee, [O King]! Thou gallant of the women of the East, thou champak-bloom ear-ornament of the town of Champā,⁷ thou whose lustre (*radhā*) transcends the loveliness of Rādhā,⁸ who hast conquered Assam by thy prowess, who

¹ See p. 314-315.

² As they would in the cold weather to prevent chapping.

³ In the Indian materia medica (see *Dhanvantariya Nighantū*, p. 96) saffron is esteemed fragrant and pungent and hot and as a specific for cough, phlegm, and sore throat. Hence pretty girls have less need of it at the end of the season of cold and of colds.

⁴ With root of betel (cp p. 181). Konow *-etes Viddh.*, p. 75² (*chollūda* = *gharita*), and H. 4 395 (*choll* = *taka*). 'Fair maidens (do, i.e. putzen, un-mrjanti) cleanse their teeth.' This too is a sign of returning spring for in the cold weather it was actually painful to cleanse them because of cracked lips—*Vāsudata* renders *chollanti* by *sphuranti*: 'the teeth-jewels flash,' i.e. girls show their pearly teeth in laughing, which they could not bear to do while their lips were so chapped. Cp *Ritu-samhāra*, iv. 6.

⁵ Esteemed as the most eminent refrigerant (*Dhanvantari*, p. 93), and so the exact opposite of the calescent saffron. Cp *Indische Sprüche* 1763, 2215.

⁶ *Ghara* seems to include the whole

dwelling-place, i.e. the central bungalow and all the adjoining compound. In cold weather, people slept, for the sake of warmth, in the *antar-grha*, the innermost apartment or perhaps the central bungalow. Now, on account of the heat, they have left off doing so, and sleep in the *śālās* these may be thatch-roofed sheds without walls (to secure shade and allow circulation of air), or else verandas around the *antar-grha*, and might, in either case, be called *majjhima* as being 'between' the *antar-grha* and the walls of the compound.

Vātsyāyana, *Kāmasūtra*, ed. Bombay, 1891, p. 44 45, speaks of a dwelling with spacious court and with two sleeping-rooms (*bhavanam dvā-vāsagrham*), an inner (*ābhy-antaram*) and an outer (*bāhyam*); the comment refers also to the *vāstuvidyā*.

⁷ The champak-tree has a very fragrant golden flower much used as a decoration for the hair and ears. The far-fetched metaphor of the bombastic panegyrist is chosen here in part for the sake of the *pura*.

⁸ Literally, O thou having the loveliness of Rādhā [a district of western Bengal]

providest merry-makings (*kelti*) for Hari-keli,¹ who mayst well make light of² the beauty of genuine gold, who delightest us by the comeliness of all thy person! — May the beginning of the fragrant season [spring] be a joy to thee! For now,

Cool from the Malabar mountains, are coming the [vernal] breezes³
Wanton they ruffle the down on the cheeks⁴ of the Pândian women,
Breaking the jealous pride⁵ of the tender maidens of Kāñchi,
Filling the matrons of Chola with passion for love's embraces,
Waving the tresses [fair] of the beauties that dwell in Karnāta,
Tying the knots of love 'twixt the Kuntala girls and their lovers.

15

SECOND BARD [*Behind the stage.*] The champak bloom has become like to a Marāṭha girl's cheek when rubbed with saffron-paste.⁶ The jasmynes, with blossoms as fair as slightly churned milk, are bursting and burstang⁷ The dhak-tree,⁸ blackish at the root,⁹ and with bees clinging to its tips, looks as if bees were clinging to it from head to foot¹⁰ and drinking its juices.

16

KING. Dear Vibhramalekhā, say not that I have congratulated thee, nor that thou hast congratulated me; but rather that both of us have been congratulated by the two bards, Kāñchana-chanda and Ratna-chanda¹¹ [a] So now to her heart's content let my Queen with eyes as big as [her]

surpassed by thy (rādā or) lustre¹ — again a pun.

¹A name for Bengal (Hemachandra, 957) — again a pun

²Literally, 'hast made light of,' i.e. art so handsome that thou canst well afford to do so — When it comes to the version of Indian panegyric, English is poor indeed

³Cp Madanikā's song kṣaumāruha-pa-dāso, near the beginning of act I. of Ratnavali (translated, Wilson, II. 270) Also, Kādambarī, p. 437¹ Similarly Tennyson, Locksley Hall, line 20, "In the Spring" etc

⁴Literally, 'Wanton in causing hornpilation on the edges of the cheeks'

⁵So that they yield to the seductions of love The same idea at II. 50¹ and III. 30¹

⁶Of saffron it is also said that it will make the face as fair as the full moon's disk — Yogarajnikara, under kṣudrarogakṛitā, p. 382² of Poona ed The tertium comparationis appears to be the color common to the

golden-hued champak blossom and to the flesh-tint of the cheek when somewhat yellowed by the overlaying of saffron.

⁷The flowers of most varieties are very fragrant and of pure milky whiteness — op. l. 19¹

⁸The Butea frondosa, a middle-sized tree, its trunk crooked and covered with ash colored, spongy, scabrous bark. Lac insects [Coccidae] are frequent on its small branches and leaf-stalks So Roxburgh, p. 540 f. The lac exudes from the punctures made by the coccus. — See Griffiths, fig. 73 and pl. 68

⁹So that this too (see preceding looks as if bees were swarming upon it

¹⁰Literally, appears (notatur) as if quaffed by bees that cling [to it] even in two directions or points, i.e. even at top and bottom' — Perhaps bhasala (here rendered 'bee') refers (inaccurately?) to the coccus insecta.

¹¹He is called by the equivalent name Māñkya-chanda at II. 26¹.

open palm,¹ contemplate this festal season of spring :²—[of spring,] that quickens bold maids unto amorous flurry ; that sets a-dancing like dance-girls the creepers that sway in the Malabar breezes ; that sweetly recites its pañchama-note in the throats of the soft-throated [cuckoos] ;³ that brings forth in ample measure the rods for the bows of Cupid and speedeth the arrows of love with vehemence none may hinder ;⁴ [of spring,] the loved friend of [that] matron staid, [the Earth,] the Keeper of Treasure. [3]

QUEEN. The Malabar-breezes have indeed begun, as the bards have said. For,

Waving the garlands that hang in the doorways of Lafika,⁵ slowly swaying the sandal-tree thickets in the hermitage of Agastya,⁶ blended with odors of camphor, making to tremble the clumps of apoka,⁷ setting completely a-dancing the creepers of betel, impetuously kissing the waters of Tāmraparni,⁸ [hither at last] are blowing the breezes of Chāitra.⁹ 17
And again:

"Your jealous pride quit ye, [fair maids!] give [each] to your darling a glance, be it never so restless!¹⁰ [for] tender youth, that plumps your swelling breasts, by days is measured,¹¹ five [perchance], or ten!"—such is, as it were, the Five-arrowed God's¹² all-galling command, disguised

¹ Cp note to l. 32.

² I take mahāsavā (madhu-utsava) as an instance of rūpaka (Dandin's Poetics, n. 66) and interpret it, not as 'spring-festival,' but rather as 'the spring which is like to a festival,' and so, 'the festal season of spring.' Similarly, 'creeper dance-girls,' i.e. 'creepers that are like dance-girls.'

³ Literally, [spring,] 'possessing the note, sweet and recited (or sweetly recited), in the throats of the soft-throated [kokiles or kōils].'

⁴ I take this as a copulative compound (Whitney, Grammar, § 1257) made up of two possessive compounds: literally [spring,] 'possessing abundantly-produced Cupid's-bow-rods and possessing unbroken arrow-impetuosity'—The exceedingly long word is notable for its excessive alliterative use of *ndā*.

⁵ Ceylon

⁶ Located on a crest of the Malabar range

by the Rāmāyana, ed. Bombay, iv 41 16; but a later stanza (84) of the same canto inconsistently puts his dwelling on Mount Kūñjara in Ceylon.—The canto contains many of the geographical allusions which occur in this play. Cp Lassen, Indische Alterthumskunde, i 163 f.

⁷ Kañkellī, a name for the apoka-tree—see my notes to l. 20².

⁸ A river rising near the southern end of the Western Ghats and flowing generally south and east to the gulf of Manar. At present the name Malaya is hardly applied to the Ghats so far south.

⁹ The first month of spring, March–April, p. 214.

¹⁰ Literally, 'a glance, followed by unsteady movements (of the eyes).'

¹¹ Literally, 'youth [is] for days.'

¹² Cupid's.—For 20 names of Cupid and for names of his belongings, see Hemachandra, 227 ff.

under the melodious warblings of the cuckoo, which the festal season of Chāitra [just now] hath suddenly given.¹ 18

JESTER. Hi there! among you all, I'm the only one that's a bit of a scholar for my father-in-law's father-in-law used to lug around books at another man's house.

ATTENDANT [Vichakshana]. [Bursts out laughing.] Got your learning by direct inheritance, then, didn't you? [4]

JESTER. [Rather nettled] Ha, you slave-girl's child, who'll be a bawd in your next birth, you Vichakshana, Small-Fraction-er!² am I such a fool as to be laughed at even by you? [6] And besides, — O you polluter of other men's sons, you light-o'-love,³ you terror of the gambling-hells, hand and glove with ruined folk!⁴ — what have *you* got to say against my inheriting my learning?⁵ please take notice that they who are born in Akāla-jalada's family do get their learning by inheritance! but there's no use in talking. — "Bangle on your wrist, no need of a mirror."⁶ [10]

VICHAKSHANĀ. [Reflecting.] Right you are! — Nor of asking⁷ the bystanders if a horse is speeding, when you see him on the dead run. — Come now, give us a description of spring. [14]

JESTER. How do you come to be standing there chattering like a caged starling?⁸ You don't know anything. — So I'll give my recitation

¹ I find a very similar thought in Kāvya-prakāśa, x 106, p 706, ed. Bombay (given also by Böhlingk, Sprüche, 2021, kṛtāh, etc)

² I coin this word to reproduce the jingling and ringing billingsgate of the original — nallakkhane viakkhane, 'insignificant Vichakshana', and neglect the -ā.

³ An unclear word, perhaps 'having the character of a bee' (in its flight), i.e. 'unsteady, capricious'

⁴ 'O thou, united with ruined folk,' root trut

⁵ 'Was the inheriting of my learning a discredit?'

⁶ The fact is as plain without talk as is a bangle on your wrist without a mirror. This last seems to be a proverb (p 206) and is abrupt form

⁷ That is, 'and no need of asking' etc — Apparently a second proverb of the same purport as the foregoing

⁸ 'Caged sārī' The same as the maana-sārī, Skt madana-sārīkā. From maanā or mayapā Platts derives mainā, the name of the mina bird. see his Hindustānī Dic'y, under mainā, p 1108a. The mina is the talking starling or religious grackle of India, the Eulabee religiosa see Century Dic'y, under Eulabee, and picture

As Dr Konow tells me, the sārīkā is mentioned with the parrot (sake sālikā) as early as Apoka's reign, namely in Edict 5 of the Delhi Pillar see Senart, Les édités des piliers, p 44, 66, or Bühler, ZDMG xlv. 64, 69, or Bühler, Epigraphia Indica, xl. 259

The birds are habitual companions in literature and in life. A caged parrot and the mina are mentioned together, Mirochaka-tikā, ed. Stenzler, p 71¹⁴, the latter as chattering (kurukurādi) like a saucy house-maid. Cp the whole scene with the caged sārī, Ratanvali, beginning of act II, and parrot

before my old man¹ and the Queen : for musk isn't sold in a petty hamlet or a jungle ; nor is gold tested without a touchstone.² [16]

[*So saying, he recites*]

The Sinduvāra shrubs that bear a quantity of blossoms like to rice-pudding,³—my favorites are they ; and also the multitudes of fair jasmine blooms, like to strained buffalo-milk.⁴ 19

VICHAKSHAṆĀ. [*Derisively.*] Your words are as paltry as you yourself are.⁴

JESTER. Well then, Miss Noble-Words, do you give a recital.

QUEEN. [*Smiling a bit.*] Friend Vichakshanā, you're rather puffed up⁵ with pride before us on account of your strong poetic ability. [8] So then, do you recite now, before my lord, [the King], a bit of poetry of your own making : for that is true poetry which will bear recital⁶ in the assemblies ; that is pure gold which proves clear⁷ on the touchstone ; she is a true wife who gladdens her husband ; he is a true son who makes his family illustrious. [7]

VICHAKSHAṆĀ. As the Queen commands. [*So saying, she recites*]

episode of this play, iv. 4 In KRS 77, parrot and minn tell stories — Caged birds in frescoes, Griffiths, pl. 45

The Indian exquisite (nāgarika) spent the time between his forenoon meal and his midday nap in teaching his parrots and starlings to talk see Kāmasūtra, ed. Bombay, 1891, p. 48^u, 49^{is} ; Bāṇa's Kādambarī, p. 366 end For this accomplishment both birds have great capacity They can rattle off at a great rate the Vedas and Śāstras, which they incessantly overheard. Kādambarī, p. 81¹, 88 ; cp Harṣacharita, p. 244⁷, 221 end ; also, above, p. 204, Fuschel. Secrets must not be told in their presence — comm to Maun vii. 149 A very learned parrot appears at KRS lx. 28 ff. Both birds alike come to grief for their much talk, Sprüche, 899

See T C Jerdon, Birds of India, Calcutta, 1863, li p. 320-340 ; R C Temple has a valuable paper about the bird, Panjābī Shārah, Indian Antiquary, xi. 291-3 — cp xiv. 305 (Aelian's description) See also Wilson, Hindu Theatre, li 277 ; and Index to Ruding's Kādambarī, p. 225, under mamsa While I am studying this subject, my friend Rouse, of Rugby School, sends me his charming

book, The Talking Thrush, London, 1899 And Bloomfield refers me to Kāuṣika, x. 2, etc (very pretty symbolism)

¹The Śāhitya-darpaṇa, no. 481, allows vaassa, 'comrade,' as a form of address to the king, to be used by royal sages and by the jester. When so used by the jester, with plea, it seems to me to connote no less familiarity than our colloquial "Old Man" — The chief of police uses it when he offers to treat the low-caste fisherman, who, after finding Çakuntalā's ring, gives part of the money-reward to the officers (end of prelude to act vi.). Cp preface, p. xxx

²I mustn't cast my pearls before swine, nor seek the applause of "the unskilful" Only "the judicious" must pass upon my verses — Proverbial expressions again

³In whiteness Cp i. 16⁸ and Kādambarī, p. 100, 261 — The Jester's verses smach at the kitchen.

⁴"Your words smach your own paltriness," taking kamārattana as = kārpanya.

⁵For atīāṇā. Konow cites Pāyāśacchi, st. 75

⁶"That is poetry which is recited" etc.

⁷Sub voce gīrvāṇ. cp H. 4. 62

The winds that had almost died on¹ the flanks of the mountains of Lañkā, that had grown weak from filling wide-expanded hood after hood of the serpents,² wearied with dalliance,³—at this season, they, as Malabar-winds, mingling with the sighs of maids whose lovers have left them, have become, suddenly, although in their childhood,⁴—strong, filled as it were with freshness.

20

KING. Truly, Vichakshanā is clever (*vichakshanā*) by reason of her skill in expression and her variety of diction. And so, she stands—what else?—as a crest-jewel of poets.

JESTER. [*Nettled.*] Then why don't you say it straight out; "Vichakshanā's at the tip-top in poetry, [and I,] Kapñjala, a Brahman, at the very bottom" ? [4]

VICHAKSHANĀ. My good man, don't get excited. It's your poem that betrays your poetic ability⁵ for your words, fine [enough in themselves], although [spent] on a matter blameable for paltriness,—like a string of pearls on a flabby-breasted [old hag], like a [trig] bodice on a pot-bellied creature, like the collyrium pencil⁶ on a one-eyed woman,—are not over and above charming. [7]

¹ Root *akhal* 'stumbled,' or (as we say of the wind) 'fallen', and so, 'cheeked by'

² Literally, 'had come to impoverishment in the wide expanded hood-row's (subjective genitive) swallowing' The ranks of expanded hoods of the female serpents have swallowed so much of the wind that its force has slackened! Characteristic exaggeration! Quite similar is the idea of Dandin, who calls the slack south-wind the "leavings from the repasts of the serpents of the Malabar hills," *Daṣakumāra-charita*, I v, beginning—"The snakes, 'tis said, on wind are fed" Sprüche, 4878, *phani pavanabhuk* cp 4876 "The Cobras prefer taking their food at dusk or in the night"—Fayrer, p 6

My colleague, Mr Samuel Garman, Herpetologist of the Agassiz Museum, kindly refers me to Sir Joseph Fayrer's *Thanatophidia* of India, 2d ed., London, 1874. Plates 1-6 of this magnificent folio are devoted to the very deadly *Naja tripudians*, the *Naga*, or Cobra di Capello. I quote from page 7

"Some of the snake-catchers have a curious notion concerning the sex of the Cobra. They

say that the hooded snakes are all females and poisonous, and that the males are all hoodless and innocent." It is not venture some to assume that this belief, albeit unfounded, was current a thousand years ago and accepted by our poet. Hence the significance of his specific mention of the female serpents. The males are in fact smaller than the females, Mr Garman tells me.—If Fayrer is not accessible, the reader may consult Joseph Ewart's *Poisonous Snakes of India*, London, 1878

³ Cp Bhartṛhari's *ardham nṛvā*

Because the season in which they blow has only just begun.—The whole stanza is commented in Jhalakikar's ed. of *Kāvya-prakāśa*, iv 41, p 167

⁴ That is, if you have any—and here, yours show that you haven't.—I purposely use 'betray,' as having, like *parunedī*, a sinister connotation.

⁵ That is, the strokes of the pencil with which women applied the collyrium to blacken their eyelids and eyebrows by way of adornment.

JESTER. With you, on the contrary, although your matter was charming,—it wasn't pretty, the way you strung the words together. [8] Like a row of copper bells on a golden girdle, like trimmings of coarse silk on a [fine] silken fabric, like sandal-ointment on a girl of loveliest tint,¹—it [your language] doesn't partake of the elegance [of your ideas].² But in spite of all that, you do get praised. [10]

VIOHAKSHANĀ. My good man, don't get excited. There's no rivaling you: for you, though unlettered as the iron beam of a goldsmith's balance, are employed [in a, *that is*] as part of a [still finer] balance for weighing jewels; while I, though lettered like a [common] balance, am not employed in the weighing of gold.³ [14]

JESTER. If you ridicule me that way, I'll tear off that part of you that goes by the name of Yudhishthira's eldest brother,⁴ your left one, and your right one too, in a hurry. [15]

VIOHAKSHANĀ. And I'll break that part of you that goes by the name of the asterism⁵ following *Latter Phalguni*, in a hurry. [16]

KING. Man, don't talk that way. She has some standing⁶ in the line of poetry. [18]

JESTER. [*Nettled.*] Then why don't you say it straight out: "Our little hussy's a first-rate poet, ahead even of Harivrdha, Nandivrdha, Potṭisa, Hāla, and the rest"? [*So saying, he prances around on the stage.*] [21]

VIOHAKSHANĀ. [*Derisively.*] You take yourself off to where my first swaddling-clothes went.⁷ [22]

¹ To an Occidental, *gaura*, 'yellowish' is a doubtful compliment: it is applied to a beautiful woman of golden flesh-tint, at *Ramayana* v. 10 52, ed. Bombay, and is used similarly here, as I think.

² Or, your uncouth words do not support or keep from falling (*avalambedi*), that is, do not keep from appearing ridiculous, the elegance of your ideas.—The jester's words are good and his subject bad (like pearls on a bag). *Viohakshana's* words are bad and her subject good (like a coarse patch on a fine fabric). I am not sure about *avalambedi*. If I am right, the sandal-ointment seems out of place.

³ Presumably, the beam of the common balance, for bulky things like cotton, had

its divisions marked by letters (*akṣaras*), while the beam of the balance for weighing gold or finer objects was not lettered. At any rate, the play of words on "unlettered" (= 'unmarked' and 'illiterate') and "lettered" (= 'marked' and 'literate') is palpable.—She means, "you, jester, are a rough stick, but are employed on work (poetry) as fine as gem-weighing—that is, royal favor gives you a chance at 'high art'—while with me the case is reversed."

⁴ *Karna* = *karna*, an appellative, means 'ear'.

⁵ *Hasta* = *hasta* means also 'hand'. See p. 214.

⁶ Compare *BR.* vi. 1330, under *k*).

⁷ That is, "to the devil knows where!"

JESTER. [*Turning his head to look back.*] And you—to where my mother's first set of teeth went ¹ [25] Here's luck to such a royal court as this, where a hussy appears [to be set] on a par with a Brahman, where strong drink and the five products of the [sacred] cow are put in one and the same dish, where glass and ruby are employed together on the [same] parure. [26]

VICHAKSHANĀ. In this royal court may you have that ² put on your neck [namely, a half-wring, as we might say], which the Exalted Triple-eyed God [Śiva] wears on his head [namely, the half-ring of the moon]; and may your head be well bruised by that [namely, the touch of a foot] by which ³ the longings of the aṣoka tree are satisfied [namely, the touch of a maiden's foot] [27]

JESTER. Ha, you slave-girl's child, you terror of the gambling-hells, you wholesale polluter of young men, ⁴ you street-walker! that's the way you talk to me, [is it?] well then, as sure as I'm a great Brahman, ⁵ you shall get that by which, about February or March, the longings ⁶ of the horse-radish tree ⁷ are satisfied; and that which a strong but lazy bull gets from the outcastes ⁸ [29]

VICHAKSHANĀ. While I, if you go rattling on that way, like the [jingling] bangles on my foot, ⁹ with my foot I'll smash your face. And

¹ "To the devil knows where "

² The ardhā-candra, literally, 'half-moon,' serves as Śiva's diadem (cp I. 3^a), but the word means also 'the hand bent like the crescent moon for clintching' 'To (give, i.e.) put a half-moon on a man's neck' = 'to wring his neck.'

³ Literally, 'by which the aṣoka tree gets its dohada' dohada, 'the whimsical longing of a pregnant woman,' is here the desire of the budding tree to bloom. This is accomplished by the touch of a fair maid's foot. The "touch" as applied to the jester would be a rude luck.

The aṣoka is one of the loveliest of Indian trees. It blooms at the beginning of the hot weather, say the botanists, when touched by a fair maiden's foot, say the poets.—The latter have very much to say about it, compare ii 43, below, and Viśudeva's Scholion thereto, and see especially ii 47. Indeed, the Sāhitya darpana makes the matter to be one of "common notornety"—see no 576,

under khyāti—viruddhata, and p 228 end. See also Paul Elmer More's "Century of Indian Epigrams," no XI, and Sprüche, 5698, raktāṣoka, a stanza which some MSS insert in the Vikramorvaśi immediately after raktakadamba, iv 30. The flowers are of a beautiful orange color, changing gradually to red.

⁴ Seems to mean the same as para-putta-viṣṭālm, i 18^a.—But Viśudeva, p 17^{ai}, explains it as 'getting your living by perjury,' taking kosa as 'false oath.'

⁵ 'By the word of me, a great Brahman'

⁶ Sarcastically here

⁷ Moringa pterygosperma, called daṇḍa-mūla at Rājāghantu, p 142, Poona. The bulbs are cut up for a pungent sauce and the limbs are torn off for their flowers

⁸ A cut in his nose, for the insertion of a nose-ring (cp Manuvaring, Marāṭhī Proverbs, no 201).—Cp Hemachandra, 1208, and Marāṭhī *darla*.—For ablative, see p 203

⁹ The point of comparison between the jester and the bangles is the senseless noise

what's more, I'll tear off from you the pair of parts [your ears] that go by the name of the asterism¹ that follows Letter Ashāḍhā. and chuck 'em away. [31]

JESTER. [*Walking testily about the stage—then in a rather loud voice, behind the curtain—*] Commend me to such a royal court as this—when² it's a devil of a way off! [a court] where a slave-girl sets up a rivalry with a Brahman! Well, from this day on, I propose—obediently paying my humble duty to my worshipful spouse Vasundharā—to stay just at home! [*Laughter all round.*] [35]

QUEEN. What sort of fun can we have without our worthy Kapiñjala? [or] how adorn our eyes beautifully without collyrium? [36]

JESTER. [*From the tiring room*] Oh no, you won't get me to come back, not by a long shot! better look out for somebody else to be your "old man": or perhaps you might put this mean little wench in my place, after giving her a mask with a long beard, and awful ears.³—I'm the only one among you that's dead and done for; but you—here's life to you for a hundred years! [41]

VIOHAKSHARĀ. Don't try to make up with⁴ the Brahman Kapiñjala: conciliation only makes him all the harsher, just as sprinkling water on a knot in a hempen rope makes it all the tighter. [43]

QUEEN. [*Looking in every direction around her.*] For that the God of Day, resting his glance on the unsteady swings that are tossed to and fro by the feet of the singing wives of the herdsmen, driveth his car with halting coursers,⁵—therefore are the days very, very long. 21

JESTER. [*Reëntering hurriedly.*] Give place, give place!⁶

KING. For whom?⁷

JESTER. Bhāirevānanda is standing at the door.

that both make *Pīḍa-lagga*, 'attached to my foot' = 'on my foot.'

¹ Strictly speaking, *Abhyst* (containing a *Lyrae*) comes next after Letter Ashāḍhā, but it is so far from the ecliptic as hardly to count. Then comes *Gravana*, *gravana* means also 'ear.' See p. 214, and Whitney's *Essay on the Lunar Zodiac*, there cited, pages 410, 409, and 355.

² Literally, 'such a court is praised when' . . ., like the German *das lobt ich mir*.

³ "Ears like a bamboo cup"—says the *Scholiast*.

⁴ I take *apn-sandhedha* as a *Prākṛit*

counterpart of *apn-sandhayata*, from *ash-dhay* as denominative of *sandhi*.

⁵ Literally, 'goes, having a lumping-steed car, a' car with lumping steeds'

⁶ This stanza is a covert hint (*dhvanyāla*) at the fact that she greatly misses her jester—*Scholiast*.

⁷ See Lévi, *Théâtre*, p. 374.

⁸ Although this English phrase means 'make way or room,' it is perhaps the nearest feasible equivalent for what is literally 'a seat, a seat!'

⁹ 'What (purpose is there) with it (the seat)?'

QUEEN. The one who is popularly reported to be a wonderful master magician ? [5]

JESTER Yes, to be sure.

KING. Have him enter.

[The Jester goes out, and re-enters with the Magician]

BHĀIRAVĀNANDA. [As if a little boozy] ¹

As for black-book and spell, — they may all go to hell !²
My teacher's excused me from practice for trances³
With drink and with women we fare mighty well,
As on — to salvation — we merrily dance !⁴

22

Moreover :

A fiery young wench to the altar I've led⁵
Good meat I consume, and I guzzle strong drink,
And it all comes as alms, — with a pelt for my bed.
What better religion could any one think ?⁶

23

And again :

Gods Vishnu and Brahm and the others may preach
Of salvation by trance, holy rites, and the Vedies⁷
'Twas Uma's fond lover⁸ alone that could teach
Us salvation plus brandy plus fun with the ladies

24

¹ See A. V. W. Jackson on tipsy episodes in plays, *Am. J'n'l of Philology*, xix. 260

² Literally, 'I know nothing of (= I ignore) spells [and] Tantras'. The latter I take here to be the treatises called Tantras — cp. Aufrecht, *Bodleian Catalogue*, 91-95

³ The intent contemplation which was very anciently and widely practised in order to bring on a state of hypnotic trance

⁴ Literally, 'unto salvation we go, following the Kula way'. The "Kula way" is so called because its followers (Kūlas) refer to a Kula Upanishad as scriptural authority for their practices (Williams) — The union of the male principle in nature with the female is typified in the androgynous form of Īṣā in which the right side is male and the left is female. The latter represents the personified 'Power' of nature (śakti = 'power'), and her worshippers are called Śāktas or Followers of the Left-hand Way. This worship degenerated into the most indescribable licentiousness. It was ostensibly practised in order to attain, in the manner prescribed by the Tantras, the supernatural powers such as the

Magician is here supposed to possess — The reader may consult Monier-Williams, *Brahmanism and Hinduism*,¹ p. 180-186

For the doubtless satirical juxtaposition of sensuality and salvation, cp. a lampoon on the Buddhists, cited by Leumann, *Wiener Zeitschrift für die Kunde des Morgenlandes*, iii. 332, which I render as follows

A good soft bed, an early drink on rising,
Dinner at noon, his toddy in the evening,
Sweetmeats at night, — to crown it all, salvation!

See² that's the way your Śākyas would work it!

⁵ 'A hot strumpet has been consecrated (see *diks*) as lawful wife'

⁶ Literally, 'to whom does the Kūla religion not appear charming?'

⁷ I have assumed "Vedy" (riming with "lady") as a colloquially humorous mispronunciation of "Veda," the name of the oldest holy scripture of India. It will seem natural enough to any Yankee

⁸ Īṣā, as god of the Left-hand Śāktas.

KING. Here is a seat. Let Bhāiravānanda take it.

BHĀIRAVĀNANDA. [*Seating himself.*] What'll you have me do?

KING. Glad to see a wonder in 'most any line you please.

BHĀIRAVĀNANDA.

I can bring down the moon to the ground
And show you its rabbit-face¹ round.
The car of the sun I can stop in mid-sky
Wives of sprites, gods, or Siddhas through heaven that fly,
Or of Īśva's retainers, — I fetch 'em anigh
Lord knows what on earth I can't do if I try.

25

So tell me what you'll have done.

KING. [*Looking at the Jester.*] Say, man, has a peerless gem of a woman been seen² anywhere?

JESTER. There is here in the Deccan³ a town named Vīdarbhā. There I have seen one gem of a girl. Her let him "fetch anigh" [to us] here. [7]

BHĀIRAVĀNANDA. I am fetching her anigh.

KING. Bring down the full moon⁴ to the ground.

[*Bhāiravānanda represents in pantomime⁵ the practices for trance*] [10]

[*Then enters, with a hurried toss of the curtain, the Heroine. — All gaze*] [12]

KING. Oh, wonderful, wonderful!

Since the tips of her curly locks yet stuck to her face, since her eyes are red with the washed-off collyrium, since drops are a-tremble on the massy tresses she holds in her hand,⁶ since she has but a single garment and that but half put on,⁷ — therefore I think this girl, who alone can fill me with wonder,⁸ was busied with her play in the bath⁹ [at the moment when she was] "fetched anigh" by yonder master Magician. 26

And again:

With one lily-hand arranging the border of the garment that falls on

¹ The Hindu sees, not a "man in the moon," but a rabbit (cp H C Warren, *Buddhism in Translations*, p 274), or a black-antelope (cp note to u 20 below)

² We miss the *tas* or *tue* ("have you seen") which appears in the variants, and is answered by *mae*, i 25^e

³ See page 213

⁴ Literally, "the moon on the night of the full," — in palpable allusion to the first line of the Magician's stanza (25), but

with covert allusion to any full-moon-faced beauty whom the king would be glad now to see

⁵ See Lévi, *Théâtre*, p 387

⁶ Literally, "hand-supported mass of sprays of hair"

⁷ "Since a single garment-border (or garment-skirt) has been put on." — She had no time to put it all on properly

⁸ Literally, "sole-producer of marvels"

⁹ Cp li. 24 and note to u. 24^a

her rounded breasts so firm,¹ with the other restraining² the sari³ that flutters as she walks,⁴—who in a picture could her grace portray?⁵ 27

JESTER For her bath she had doffed her ample parure. Her adornments were spoiled by the breaking of the waves⁶ Her slender form shows neath her dripping vesture.⁷ This maiden's glance is the sum and substance of loveliness. 28

HEROINE [*As she looks at them all—aside*] That this is some great King is made manifest by the way in which he plainly unites the graces of dignity and charm.⁸ Of this one too I have an opinion, [namely,] that she is his First-Queen—you don't need to be told, in order to recognize Gāuri⁹ at the left side of the Half-woman God.¹⁰ And this is the master Magician. [5] Here again are the attendants. [*Stops to reflect*] Then why does his look seem to make so much of me, even in the presence of his wife? [*So saying, she gives a coquettish glance.*¹¹] [9]

KING. [*Aside—to the Jester.*] When she suddenly, past my ear, shot a sidelong glance sharply flashing, [a flashing glance] whose brilliancy was like that of the cavities of the petals on the tips of the ketakas where the bee sucks,¹²—then was I whitened surely with the best of camphor

¹ Literally, 'on her firm-breast-hills'—*sthala* is used of parts of the body which may be considered as raised or elevated or projecting or rounded above or beyond its general surface—so of buttocks (u 1^a), of cheeks, of breasts Op BR, s v. *sthala* (3^a, 4^a)

² Dr Konow books the word, of course, under root *yam*.

³ The *kadilla* (defined by HD as *kativāstra*) is doubtless the sari (or saree or sary), a long piece of silk or cotton wrapped about the hips, with one end falling nearly to the feet and the other thrown over the head, and here the same as the *potta* or 'garment' of line b—since she wore but "one"

⁴ Literally, 'the *kadilla* which was moved (from the, i e) by the walking,' *caṅkramanataś*, Whitney, § 1098

⁵ Literally, 'she is not portrayed in any one's picture'

⁶ Of the pool or river in which she had been bathing

⁷ Literally, (the glance of this one) 'having a body-lana (*lāṣ*) coming into sight (*ullāṣ*) from her dripping vesture,' *ollāṣma-ullāṣ-tanu-llāṣ* or, *ullāṣa* might be

'radiant,' i e 'radiantly beautiful'—see BR under *las + ud*

⁸ Literally, 'This one is known as a king by this (*umunā*) profound-and-charming grace-union' Here *umunā* means 'this which you plainly see, thus plain or manifest' (*umun*), reminding us a little of Latin *ille* As used of the character, *gambhira* is 'deep, solemn, dignified'

⁹ Literally, 'Gāuri, even untold, is known'—and it's just as easy, even without help, to recognize the Queen

¹⁰ See note to l 22^a

¹¹ Vāsudeva defines *try-agram* as *tryag-udakṛtam*, (she looks a look) 'bent sideways' The king refers to this glance at u. 1^a—See notes on the coquettish glance, u 6^a, iii 2^a

¹² Literally, 'when a sharp sideglance-flash was shot ear-nigh suddenly,—[a flash] possessing brilliancy (*chavi*) like [that of] bee-sucked *ketaka*-tip-petal cavities' I take *śav* as 'with an ear-interval,' not hitting. *Katāksachati* occurs in the 2d example to *Sāhitya-darpana*, no 100, cited by BR u. 1072 The pple *śaddhīa*, 'pulled at' by bees, is booked under *kṛs + ā*

(*karpūra*).¹ bathed surely with moonlight. Meantime I am become overlaid as it were with dense pearl-dust. 29

[As before, ande — to the Jester.]

Oh, the splendor of her beauty!

Methinks her waist, circled with triple folds, were easily grasped even by a baby's fist, while to compass the expanse of her hips is not possible² even with the two arms.³ A tender child's hand suggests a comparison for the bigness of her eyes.⁴ And so [by reason of her beauty], it is not possible in a picture to portray her as she really is.⁵ 30

JESTER. Albeit her adornments are stripped off for the bath and her cosmetics are washed away by it, [yet] how lovely she is! or rather, let me say.

Even women who are devoid of [natural] beauty put on adornments, [for] they win a certain comeliness by such embellishment; [but] adornments make the comeliness even of a person who is naturally handsome to unfold itself [to still greater beauty].⁶ 31

KING. That's true of *this* girl, at any rate. For

Her loveliness is like to gold, untarnished, unalloyed.⁷ Her almond-eyes reach even to her ears.⁸ The expanse of her cheeks is like to the full-orbed moon. That she is under the protection of the Five-arrowed God, [who guards her] with bended bow,⁹ [is clear], because

¹ Or with a pun of which the King is not consciously guilty, 'then was I irradiated with love for Karpūra (-mahār)'

² The phrase *no jāi (yāti)* seems to be used like *es geht nicht, that won't go*, etc. 'The expanse is not possible to be embraced' (vest) For the use of the infinitive here and in d. see Jacobi, § 118. — 'Expanse:' cp i 32^b

³ The style of beauty here exaggeratedly described is abundantly illustrated by the sculptures of ancient Indian monuments. They out-Rubens Rubens in his most drastic avalanches of buttocks. See A Cunningham's Bharhut, Plate xxxv. Hindu painters show more self-restraint than the sculptors and poets. See Griffiths i p. 9^a

⁴ 'The bigness has a comparison (given, i.e.) suggested by the hand.' Cp i 32^a

⁵ Paccakkham.

⁶ Literally, 'even of a person naturally handsome, the comeliness opens its eyes by [and of] adornments' Repeated at li 26

⁷ Literally, 'gold, new (or fresh) and genuine.' The two adjectives are not without appropriateness of reference to girlish loveliness also

⁸ A strange bit of racial psychology underlies the varying national ideals of beauty of person (cp note to ii 48) — Literally, 'Of her eyes the length is brought to a stop (akṣatam 'stumbled, fallen,'—or as apple of the causative) by her ears.' Cp i 10^a, 30^a, 34^a, ii 17^a. Of a handsome young ascetic, Bāna says, 'his eyes were so long that he seemed to wear them as a chaplet,' Kādambari, p. 220. See Griffiths, i. 6^b

⁹ Dharmadanda is 'bow-stock,' but stock in this connection (see Century Dic^y), as stock, sense 2) is superfluous in English

his arrows,¹ "Paroher," "Bewilderer," and the rest,² are piercing me through. 32

JESTER. [*With a smile.*] The wind of the highway knows the liana's power of resistance.³

KING. [*With a smile.*] I tell you, old man :

The embellishment effected by their own manifold excellences makes handsome the person of women,⁴ while splendor of attire seems [rather] 'to conceal⁵ their beauty of form. Accordingly, for those on whose limbs is imprinted the seal of a certain loveliness,⁶ Cupid, methinks, with bended bow, stands as the ever-ready servant.⁷ 33

Moreover : Of this maiden

The spread of the hips is such that no creeper-like girdle is on them ; the breast-hills are so towering as to hide from her sight her waist ;⁸ the eyes are so long that there is no [room for a] lotus on her ear ;⁹ and the face beams forth with such radiance that it seems like a second moon on the night of full moon.¹⁰ 34

QUEEN. Worthy Kapiñjala, find out¹¹ who she is.

JESTER [*To the Heroine.*] Come, sweet-faced girl, sit down and tell me who you are.

QUEEN. A seat for her !

Although we say *bow-string* when we mean the *string*, we say simply *bow* when we mean the *bow-stick* Cp *vana-antare* etc

¹ Literally his 'seekers' The verb is listed under *vyadh*

² Namely, "Inflamer," "Ruiner," and "Crazer"—*samdipana*, *uccāṭana*, *unmādana* see Uhle's *Vetāla*, p 83 Or cp Maheṣvara's comment on *Amarakoṣa*, i 1 27 The two here mentioned are punned upon at iii 28, see note

³ *Sodirātana*, 'manliness, pride, self-respect' For this passage, Dr. Konow suggests 'power of resistance' Cupid knows how hard it is to conquer the King and so is shooting at him with great energy

I give with diffidence the following interpretation By : 32, the King means, "Cupid guards this fascinating girl, and I fear I may not win her" "Never fear," says the Jester, reassuringly, "the wind knows how little resistance the swaying creeper offers"

⁴ 'The person of women is beautiful [when] embellished by the host of their own excellences'

⁵ In Index under *chad*.—Cp ii 26, 27

⁶ 'To whose limbs a certain imprint of loveliness is gone'

⁷ Ready to read from their coquettish glances their unspoken commands and to enthrall their lovers accordingly—Scholion.

⁸ Literally, 'the breast elevation (or prominence) is so that she sees not her navel at all'

⁹ Cp note to i 32^b

¹⁰ 'And so outshining is the face that the night of full moon [is] possessing two moons.' Rājasekhara repeats this idea (see p 206) in his three other plays, *Viddh* iii 27, *Bālar* iii 25, *Bālabb* : 31, cp *Āṅgīrādhara* 3659 and p 189 *udañcaya mukham māṅg*, *bhavatu ca dvicandram nabhaḥ*

¹¹ 'Know thou by asking,' *ṛiṇṇv*

JESTER. Here is my over-garment. [5]

[The Jester gives the Heroine the garment, and she sits down upon it]

JESTER. Now tell me.

HEROINE. There is here in the Deccan, at Kuntala,¹ a king named Vallabha-rāja, beloved (*vallabha*) by all his people.

QUEEN. [*Aside, to herself.*] Yes, and he's my aunt's husband. [10]

HEROINE. His consort is named Āgi-prabhā.

QUEEN. [*Aside, as before.*] And she's my mother's sister.

HEROINE. [*Smiling.*] They call me by way of joke [?] their "bought daughter." [15]

QUEEN. [*Aside.*] Such splendor of beauty, surely, was not produced save from the loins of Āgi-prabhā; nor are² pencils of precious beryl,³ save from Beryl Mountain. [*Aloud.*] You are Karpūra-mañjarī, aren't you! [20]

[The Heroine stands abashed]

QUEEN. Come, little sister, embrace me. [*So saying the Queen puts her arms around her.*]

HEROINE. Oh joy! here at last Karpūra-mañjarī has begun to receive recognition!⁴ [24]

QUEEN. Today, Bhāiravānanda, by your kindness, I have been made to enjoy an uncommonly neat [but] queer little arrangement in seeing [this] little sister.⁵ So let her stay now for a fortnight. Afterwards you shall carry⁶ her back by your magic power⁷ [27]

BHĀIRAVĀNANDA. As the Queen says.

JESTER. [*To the King.*] Say! we're everlastingly⁸—both of us—left out in the cold, you and I, since *they* have got together in a cosey family circle.⁹ For these two women are "little sister" each to the other,

¹ See p. 218.

² The verbal idea in each of these two clauses is expressed by a derivative of the same root pad, with *ud* or with *nis*.

³ Literally, 'beryl-gem-pencils'. The beryl occurs in hexagonal prisms, hence the appropriateness of the word "pencil." Some varieties are very beautiful (the emerald is one of them), while others are very little worth; hence the need of the word "gem."

⁴ Literally, 'of K. this is the first salutation' but if put thus, it might imply that she is glad she has received none before.

⁵ Literally, 'today an unprecedented

(= uncommonly neat) queer-little-arrangement (= *samvibhāṣa*, cp OB vii 5^b), with the sight of the little-sister, has been caused by your kindness to be enjoyed by me.'

⁶ In the Prakrit, the verb is plural,—"honors cause," says the Schohast.

⁷ Literally, 'contemplation-car,' that is, the supernatural power which you will attain by trance-practice will serve you to carry her home through the air to Kuntala.

⁸ In rendering *param*, I venture to use this English vulgarianism because it suits the Jester.

⁹ Since of them (Queen, Heroine, Vi-

while Bhāravānanda is praised and made much of for bringing them together. [33] And here a terrestrial Goddess of Speech, a go-between, [is parading about,] reincarnated as a downright Queen ¹ [34]

QUEEN. Vichakhanā, to Bhāravānanda must be shown every attention his heart can wish, and you may go to your eldest sister, Sulakshanā, and tell her so.² [35]

VICHAKSHANĀ. As the Queen commands.

QUEEN. [To the King.] My lord, pray let me take my leave;³ for you see the state the little sister is in,⁴ and I'm going to the women's apartments⁵ to arrange her attire with beauty and grace. [38]

KING. [Of course you may go; for] it is quite proper to fill the runnels about the roots of the champaka creeper with musk and camphor.⁶

FIRST BARD. [Behind the stage.] May twilight bring its gladness to my King. [41]

The hot-rayed sun's round orb, like to the body⁷ of the soul of day,— who knows where that in all the world is gone,⁸ now that the time for day to die⁹ is come? And even this lotus-pool,¹⁰ as if her eyes were sealed in a swoon on hearing of the long separation [that awaits her,] now that her lord is departed, hath shut fast the lids of all her lily-eyes.¹¹ 35

chakhanā, and Magician) there is an assembled family¹

¹ Dr Konow refers the allusion (sarcasm, says the Scholiast) of this sentence to Vichakhanā, comparing it. 10², and takes dehantarana with devī, as the reading of W suggests. It vexes the Jester to see Vichakhanā so honored.

² 'Attention is to be paid . . . , telling your sister'

³ See Index, under 19.

⁴ 'I am going . . . on account of the beauty and grace of attire of the little sister who has this condition,' which you plainly see — She had been snatched from the bath by the Magician (cp 1. 28 and 28)

⁵ The action is taken up again at 11¹¹

⁶ The Scholiast takes this as a case of samāsa-ukta, citing for it Kāvya-prakāśa, x 97, p 671, Bombay ed.,—cp Sāhitya-darpana, p 309¹⁰⁻¹¹, transl, p 398. The "champaka creeper" suggests a slender, lovely woman,—here the Heroine. It is

proper to bestow thereon all needful attention

⁷ Taking yūda as 'body', but Dr. Konow takes jīva-yūda as 'Lebens-masse,' 'Lebens-hauch'

⁸ Literally, 'who knows where (kahim) in the world (pa) that is gone?' — In other words, I think that pi, although adding an indefinite idea to the interrogative, does not convert the interrogative into an indefinite ('somewhere') in this passage

⁹ 'The occasion for the death (kāla) [of the day] having arrived' (āp) Vāsudeva, "sāyamsamaye."

¹⁰ In Prakṛit this is feminine (nalini), and so I refer to it by the feminine pronoun in English — Literally, 'the pool has become (jāś, under jan) having lilies shut ("shut," as used of the eyes)' — Soṣṇa, under ṛu, Jacob, § 61

¹¹ The pool (feminine) of day-blooming lotuses closes her "eyes" (the blossoms on her "face") in a swoon of grief when her

SECOND BARD.

Opened [now] for our pleasure are jewelled roof-terraces and the picture-galleries.¹ By the attendants, couches, delightful in the starlight,² are hastily³ spread. Silks begin to rustle as the fingers of the restless hands of the ladies in waiting move over them.⁴ The pleasant murmur of the voices of women who have made up their quarrels⁵ is heard in the arbors.

36

KING. And we will go to our evening worship.⁶

[At these words, exeunt omnes.]

[End of the First Act.]

beloved lord (the sun) leaves her. The sun's departure is hinted at in the first half-stanza; and the second half-stanza is of course in clear allegorical allusion to the Heroine, and to her grief at being separated from the King. — This is a case of "transfer" (*samādhi*, *Kavyādarpa*, i. 93): "because the ways of the Heroine are here transferred to the lotus-pool," says the Scholiast. For day-blooming and night-blooming lotuses, see note to ii. 50, with which stanza this may be compared.

¹ 'The pleasure-terraces-and-galleries.' — Such places serve as rendezvous for lovers,

says the Scholiast. Open roofs are much used in the East as a kind of pleasure at night. With Vāsudeva, I take *citta-bhittigivāsā* as = *citra-grhā*.

² 'In the star-time.'

³ "Hastily;" there is scarcely any twilight in Southern India. — See note etc.

⁴ 'The sound (rustle) of silk has begun by reason of the moving of the fingers' etc.

⁵ 'The hum of women angry and tranquilized.'

⁶ 'To pay worship, [namely, our] evening-prayer,' somewhat like *āyatiṣṭhā* etc.

ACT II.

[Then enter the King and the Porteress]

PORTERESS. [Walking around a bit on the stage.] Thus way, this way, O King!

KING. [Takes several steps, and then, with his thoughts on her—¹] On that occasion²

Not from their places³ moved even the breadth of a sesamum seed her fair rounded buttocks;⁴ her belly seemed as if slightly overflowing with wavy folds;⁵ her neck she bent aside; while the braided tress, that from her moon-like face did stray,⁶ was clasped within the folding of her breasts:⁷ [thus] in fourfold wise her slender form she showed, as on me sideways she her glance did bend.⁸ 1

PORTERESS. [To herself, aside.] How now—even today—piling up the same old palm-leaves?⁹—the same old stock phrases?¹⁰—Well, I must sing the praises of spring-time to him and so slacken his passion for her. [Aloud.] Contemplate, O King, the flowery season,¹¹ which is very gently coming on.¹² [s]

[Now] are lengthening the days that break completely¹³ the seal of the throat of the cuckoo's mate, that make the bees to hum with sweetness

¹ That is, of course, on the heroine. Supply "says"

² The occasion described at 1: 28^o, when she gave him the coquettish glance which he now recalls in line d.

³ For the form of the ablative, see H. 3 9

⁴ Properly, 'well-conditioned buttock-hill'—cp 1: 27^o, note.

⁵ '(Was) possessing slightly overflowing fold-waves' Cp II 6^o.

⁶ 'The braid in straying from her face-moon,' or 'the braid, in the nodding to and fro of her face-moon' either wayl or kṣapendū might be the subject of bhamana.

⁷ 'By her braid a breast-embrace was got.'

⁸ 'Of her, looking-coquettishly at me, the body-ḥana became (jan) having-four-disposals or -arrangings (-vidhī) ' that is, four dispositions or attitudes of as many parts of her ḥana-like body presented themselves to my notice as she glanced etc.

⁹ 'The same piling together of palm-leaves, the same word-series ' proverbial equivalent for thrashing the same old straw.

¹⁰ 'Gave a glance at the flowery season.'

The Scholiast seems to think the form of expression a little forced. And I certainly do

¹¹ 'Which is maturing a very little' This is vague as a time-datum, but the statement at 11 6^o seems more definite.

¹² See 1. 4^o note Cp also p 203

long drawn out,¹ that among forsaken lovers waken anew the Pañchama note,² the king of melodies, — [the days that are] crazy with passion, [days that are] the abodes of the troops of loves. 2

KING. [*Giving no ear to it. — In impassioned style.*].

When, to the eyes of all in the place of assembly, she appeared as³ an abounding stream of loveliness, as a city of the manifold dwellings of laughter and amorous delight,⁴ as a paragon⁵ of comeliness, as a lake whose blue lotuses were eyes, but withal as the enlivener of my passion, — then did Cupid fix a sharp piercing arrow on the string of his bow.⁶ 3

[*As if crazed with love.*] From the very instant that I first saw her, — the fawn-eyed⁷ girl, —

If I paint a picture, she flashes forth upon it;⁸ she falls not short in [any] excellencies; ⁹ on [my] couch, [meseema,] she slumbers; but I see her face like a full-blown flower in every quarter of the sky;¹⁰ of my talk she is the subject; of my verses, she the theme;¹¹ from my brooding thoughts ne'er parted¹² for long is the tender wanton maid.¹³ 4

And again:

They whom the coquettish half-glance of her piercing restless eyes hath smit,¹⁴ will [soon] to death be done by koi's note¹⁵ and spring and moon

¹ 'Giving a prolonged quality of sweetness to the hum of the bees.'

² 'That set agoing (sam-car, caus) the Pañchama note' Cp. i. 16^a, also Çariga-dhara's Paddhati, no 2048 (in the season of flowers, the koi utters the fifth or Pañchama note, our G, the frog, A; the elephant, B)

³ 'When she became the beauty-stream (of the eyes of, i.e.) in the eyes of the people of' etc Cp. ii. 23^b.

⁴ I am in doubt about this word. And the Sobola is not fully clear to me.

⁵ Pañikha is the arrow's notched and feathered end which is fixed on the string. (See Raghuvadha ii 81) "The arrow was 'pañikha-ed' on the bow" means "the arrow's notch was fixed on the bow-string." This action is called sandhāna. So iv. 20^a.

⁷ Properly 'gazelle-eyed.' The gazelle is a small and graceful antelope, with large liquid eyes. The reader should see the beautiful pictures of F. L. Selator and O. Thomas's Book of Antelopes, London, 1894—, if he would know the full force of this epithet.

⁸ 'On a picture she bursts forth.' If I

amuse myself with painting, my pictures always turn out to be portraits of her.

⁹ This clause seems strangely inapt.

¹⁰ 'She blows out [like a flower] in' etc.

¹¹ 'In [my] talk she is present; in [my] poetry, she comes forward or makes her appearance or (if the author will forgive me) bobs up.'

¹² 'In [my] meditation, not separated is' etc.

¹³ Dr. Konow hooks the verbs under sphuṭ, kṣuṭṭai, loṭṭ, viśaṭṭai (Skt 394), vṛt, tṛṣṭ, see his references to Pischel's Hemachandra Skt. tṛṣṭ is 'to part' (Intrans), as we say of a rope. Cp. Marṣṭi tṛṣṭanam, and Milesworth, p. 333b. "whilst of modapaṭ the sense is 'to break,' with the ever-inherent implication of destruction of form or state, the sense of tatapaṭ is 'to break,' with the implication of parting or separating."

¹⁴ 'They who have been looked at (dipṭhā) by a third-part of her eye.' Cp. Hala's Sap-tataka. no 506

¹⁵ Cp. note to ii 2^a and cp. i 16^a. Cp. Sahitya-darpana, no 215.

and love,¹ while they on whom hath fallen her full glance² are dead and ready for our last farewells.³ 5

[*As if lost in pensive remembrance.*] And again :

Before⁴ her, [flies] a glance, [like] a line of bees, [straight and stinging],⁵ while [in the middle,⁶ or] about her waist there is a garland of milk-white wavy folds;⁷ and behind her proceeds, amid her coquettish peepings, Cupid, holding his bow bent so nearly round that the string touches his ear.⁸ 6

[*Stops to think*] My man is long coming back. [2]

[*The Jester and Vichakshanā enter and walk about*]

JESTER. Say, Vichakshanā, is this all true?

VICHAKSHANĀ. Yes, it's all true, only more so [3]

JESTER. I don't believe you—you are so awful funny!

VICHAKSHANĀ. My good man, don't talk that way: there's one time for joking, and another for the consideration of business

JESTER. [*Looking before him.*] Here's my old man, as out of spirits (*mukka-māṇasa*)⁹ as a gander that's quit Lake Mānasa (*mukka-māṇasa*),¹⁰ emaciated with the fever-of-love (*mada*) as an elephant with rut (*mada*),

¹ For the Moon as Love's ally, see KĀdambari, p. 550¹², *kusuma-gara-sahāya* *candramāh*. Cp note to iii. 30

² 'Full look' (ditthi), in contrast with the "lured-part-look" of line a

³ 'Are fit for the gift of the two handfuls of sesamum-water,' the customary libation to the departed.

⁴ The metaphorical language is here so "bold" (*prāndha*, as Vasudeva justly observes), that no bare English version suffices to reproduce the thought

⁵ 'Before [her] is the bee-row of her eyes' Kālidāsa speaks (*Meghadūta*, 35) of the temple girls and their eyes, "Whose glances gleam, like bees, along the sky," a free but good rendering of *madhukara-greṇ-dīrghān katākeṇ*. This last is precisely what Rājasekhara seems here to have in mind. Coquettish glances may reach far, like the bee's long flight, are straight as a "bee-line," like the bees, they leave a sting, perhaps also they are bright as the bees' shining wings, for bees are described as *sphurant* or 'flashing' at Sprüche, 1986d.—See H. H.

Wilson's comment on the *Meghadūta* passage, cp Sprüche, 2468, where the *katāka* is likened to a swarm of bees.—See iii. 24

The "row" or "string" (*gran*) in which the wild geese fly is mentioned even in the *Rigveda* (ii. 8. 9), and a "string" of bees forms the "bow-string" of Cupid's sugar-cane bow (*Megh*, 71). *Bhūga-saraṇi* is here about the same as *bhramara-pāṅkti* or *madhukara-gran*.—Correction in proof. Konow takes *bhūga-saraṇi* here rather as the dark eyebrows

⁶ "Before," "in the middle," and "behind" are in evident contrast,—maybe, with double meaning, signifying here 'on her belly'

⁷ 'There is a boiled-milk wave-garland'—cp ii. 1^b note. See kvath in Index.

⁸ 'Holding his bow rounded to the ear' See under ā.—Cp iv. 204

⁹ Here is a series of elaborate puns.

¹⁰ His true and glorious home in the Himalayas, in order to return (about the end of November) to the every-day waters of India—see C. R. L. in *Journal Am. Or. Soc'y*, xix., p. 155-6

languishing (*milāna*) from his violent inner-ardor¹ (*ghaṇa-ghamma*) like a stick of lotus-root wilted (*milāna*) in the strong heat (*ghaṇa-ghamma*), his color (*chāḍā*) lost like the brightness (*chāḍā*) of a lamp that they give you by day-time, pale and wasted (*pandura-parikkhina*) like the moon which is pale and wasted (*pandura-parikkhina*) [by the sun's splendor] at day-break at the end of the night of the full.² [10]

BOTH. [*Stepping about.*] Victory, victory to the King!

KING. Man! how have you gone so far as even again to meet Vichakshanā?

JESTER. This time Vichakshanā did the "going," for she came to make it all up with me. And when she had made up, I stopped to talk with her till ever so much time went by.³ [15]

KING. "Making up!"—what's the use?

JESTER. [The use is] that (*jam*) here, with a letter in her hand⁴ from a regular little dear, is—Vichakshanā! [17]

KING. [*Acting as if he noticed a pleasant odor.*] It seems to me as if I smelt the fragrance of ketaka blossoms.

VICHAKSHANĀ. Here in my hand is a letter on ketaka flower-leaves. [20]

KING. How do there come to be ketaka flowers in March?⁵

VICHAKSHANĀ. Bhāravānanda has imparted to us a spell by whose power one blossom already has been made to appear on the ketaka-stock in the Queen's palace-garden. [22] With some of its hollow flower-leaves. today, the fourth day of the "Swing-breaker,"⁶ the Queen has paid

¹ So, despite OB., s v gharma, and, as against BR., s v. gharma, 1, end.

² 'Like the daybreak full-moon-night moon' See BR vi 477 top

³ See A. V. Williams Jackson's notes on *billets-doux* in plays, *American Journal of Philology*, xix. 262 Further interesting allusions may be found at *Kumāra-sambhava*, l 7; and in *Kādambarī*, p 438. The last passage speaks of scratching a message with the finger nails, and, as here, on petals of ketaki

⁴ 'In Madhu,' the older name of Chāitra = March-April see Whitney, JAOB. vi 412-

⁵ The Screw-pine or ketaka does not flower till the rainy season, says Roxburgh, p 707, i.e., some three months later. Roxburgh adds "The tender white leaves of the flowers yield that most delightful fragrance . . . of

all the perfumes in the world it must be the richest and most powerful." See *Pandanus* in *Century Dic'y*, and note to iv. 21^b. Also Griffiths, i p 38^b, and pl 68

⁶ There are various Swing festivals The most famous is the *dola-yātrā* (culminating with the Phalguna full moon), during which images of Krishna are placed on a swing and swung The weight of the idols often broke the swing hence the name in the text—Again, on the eleventh of the bright half of Chāitra, Viāhna and Lakshmi are swung—The context of the passage before us (cp i 29^b) indicates that here the Swing festival of Gāuri (and Giva) is intended, the gāuryā dola-sava This *ādolana-vrata* is a rite observed by women and begins on the third of the bright half of Chāitra Herein agree

homage to Pārvatī, the beloved of Śiva. And again, a couple more of them she has [taken and] bestowed as a mark of favor on her "little sister," Karpūra-mañjarī. And the latter has paid homage to the same exalted Gāurī¹ with one of her two flower-leaves; [25] and the other

Hollow flower-leaf of the ketakā blossom as a present to you your friend hath sent; and it is inscribed with a couplet² which is lovely with its words (*vaṇṇa*) [written] in musk-ink, [or, punning] which is lovely with the color³ (*vaṇṇa*) of the musk-ink.⁴ 7

[With that, she hands him the billet-doux]

KING. [*Opens out*⁵ (the somewhat folded leaf) and reads it]

By staining a white goose with saffron-paste till her feathers were ruddy (*piṣṭhara*), I suppose (*kūla*) that I cheated her gander into thinking "She must be the mate of a Ruddy Goose" (*cakravāka*). To pay for it now, my misdeed is making me to know misfortune,⁶ in that (*jeṇa*), although near,⁷ thou comest not within range of even my half-glance. 8

Hemādri, the Vratārika, Nirmaya-sundhu, and Dharma-sundhu. See p 280 and 216

¹ Pārvatī.

² 'And it (jam) is inscribed with a śloka-couplet,' that is, a couplet which forms a śloka (= stanza 8) — With this interpretation, each of the two members of the couplet would be a half of stanza 8 — Otherwise, we may assume that śloka is used as equivalent to "verse," and with the same looseness as in English, and meaning 'line' or 'half-stanza' here, and 'stanza' at ii 8¹, 9¹

³ Colored chalks and brilliant minims (red lead, etc.) were used as surrogates for ink. At Jātaka, iv 480², words are written on a wall with vermilion or "native annabar," jāti-mūgulaka Cp Horace, Satires, ii 7 88 See Bühler, Palaeography, p 92, 93, and my note to iii. 16 below Any color would show well on the white floral leaves of the ketakā.

⁴ Ena-nāhu, 'antelope navel,' is one of the many names for 'musk' or kastūrikā. This is reddish-yellow, overpowers the intense odor of ketakās, and provokes even elephants to rut — Rājapūṅghanta, p 100

In the same volume, p 499, sahasra-vedhu is said to be a name for three things, sorrel, musk (kastūrikā), and asafetida (hūgu). The last is a gum from the Ferula

alsacea. It may be that the drug sambul or sumbul, the musk-root of commerce (a product of Ferula Sumbul, see Ferula and sambul in Century Dic'y), which is a fair substitute for musk, is here intended instead of the genuine animal secretion, and that it was used to make a colored "ink" This is the less unlikely since the radically identical hūgu and hūgula are names, one for the plant and the other for the pigment! — If not, then we must render, "lovely with the ink-words [or ink-color] and lovely with musk". In this case it is not incredible that the Heroine added a dash of the drastic perfume to her massage to make sure that her royal lover's passion should not flag.

⁵ Or, 'reaches his hand (sc karam) for it'

⁶ 'Because (jam) her husband (tab-bhattā, under tad) was cheated [into] thinking — [by me], making (kr) a female bansa [which is naturally white] [to be] possessing a saffron-paste-ruddy body, therefore this misdeed of mine has turned out (pari-nam) as a teacher of misfortunes,' etc. Her misdeed, like bad karma, bears appropriate fruit (Mānu xi 63) in a separation like that of Ruddy Goose and mate (p 282, n. 8)

⁷ I e., 'in the same palace' so iv 1¹. The Queen is already jealous (cp ii 20²), and compels this separation (cp. ii. 8)

[*Reads it a second and a third time*] These words indeed are an elixir of life to my ears!

VICHAKSHANĀ. I too have made a stanza,—a second one, which describes the plight of my dear friend, — and written it down. Here it is
KING. [*Reads it.*]

At endless length, like to her days and nights, her [love-lorn] sighs go [slowly] trooping by.¹ With her bejewelled bracelets,² fall her streams of tears. And in thy absence, O fair lover, the hope of life for that dejected maid hath grown as feeble as her slender form. 9

VICHAKSHANĀ. [And] *here*³ is a stanza about her plight, composed by my elder sister, Sulakshanā, who is serving her as lady in waiting: listen to this, O King!

Her sighs escape like pearls from off their string,⁴ and make the sandal to wither.⁵ Hotly her body burns [with love's fever]. The beauty of the laugh on her face is naught save a memory.⁶ Moreover, the pale tint of her limbs is as faint⁷ as the moon's slender sickle by day. Ever her floods of tears for thee,⁸ O fair lover, are like to rivers. 10

KING. [*Sighing.*] What is there to say? in poetry she's your "elder sister," sure enough.

JESTER. This Vichakshanā is Goddess of Poetry for the earth, and her "elder sister" is Goddess of Poetry for the three worlds. So I'll set up no rivalry with them [s]. But [as I'm] before my old man, I'll describe, with such words as befit me, the longings of love.

VICHAKSHANĀ. Recite. We're listening.

JESTER. Moonlight⁹ is excessively hot, like to poison is sandal-water,

¹ 'With the days and nights, long [are her] sigh-columns'. Her sighs are like an army, passing in long drawn out "columns" (danda, used in the sense of danda-vyūha) Cp danda at iv. 11.

² The bracelets slip from her arms because she is so ensconced with love's fever. This is a frequent motif see *Çakuntalā*, at 66 (Williams) or 67 (Pischel), and *Meghadūtā*, 2 — *Kāvya-prakāśa*, x 112, p 785, Bombay, cites this stanza to illustrate *sahokā*.

³ The function of *jēva* is slightly to emphasize the gesture which distinguishes this deictically used *ettha* from that of ii 8¹.

⁴ 'Are possessing a pearl-string-like escape'

⁵ They are so hot that they (are sandal-wood-causing, 10) shrivel up even the cool sandal. Is this right? if so, the juxtaposition of the pearls is incongruous. Root out is said to mean 'become small'.

⁶ 'Has memory as its refuge,' has need to be remembered (cp *Śrūti*, 2253d), since it can no more be seen. This seems to me to be a distinct reminiscence of Kālidāsa's beautiful phrase *samsamarāniya-pobhā*, *Çak*, near beginning of act iv.

⁷ Properly, 'tender, soft'.

⁸ 'For the sake of thee,' *tva kae = tava*.

⁹ Moonlight, sandal, pearls, night winds, lotus-root, and water are all refrigerants or

a pearl-necklace is like caustic potash on a wound, the night wind burns my body, a fibrous lotus-root bistles like arrows,¹ and ablaze is my whole body, albeit wet with water, — because I've seen the choicest mud, the lotus-face, and eyes so fair. 11

KING. I say, man, you too need rubbing down with a drop of sandal-water yourself²

Accordingly, tell me some circumstance about her. What next did the Queen do with her after taking her³ to the women's apartments? [3]

JESTER. Vichakshanā, you tell what was done

VICHAKSHANĀ. They made her toilet, sire, and decorated her with her sectarian mark and her ornaments, and entertained her. [5]

KING. How so?

VICHAKSHANĀ. Her firm limbs were anointed⁴ with paste of saffron-essence until they were yellow.⁵

KING. That was burnishing a golden doll till it was beautifully bright.⁶ 12

VICHAKSHANĀ. Her companions put on her feet a pair⁷ of emerald anklets.

KING. That was surrounding a pair of shamofaced lotuses with swarms of bees.⁸ 13

VICHAKSHANĀ. She was arrayed in a couple of silt-en garments⁹ blue as the tail-feathers of a king-parrot

KING. That was tipping out the stems of the plantain with leaves that are gently tossed in the breeze.¹⁰ 14

are esteemed as such (see Sprüche, 3260, Rāj-nighāntu, p. 167, and cp. Ritu-saṁhāra I 2, 4 and IV 2) even they bring no coolness to one burning with love's fever. Similar ideas, Sprüche, 2246, 1081 — The stanza is full of internal rimes.

¹ Is an arrow-series.

² To cool your apparent fervor of love

³ As mentioned at l. 34¹²

⁴ For the meaning, BR vi 761, compare Advaitana — see Amṛtakośa II 6 121

⁵ Until her natural flesh that became still more beaut fully yellow

⁶ 'Accordingly (tā) the beauty of a golden doll was polished bright.' S. similarly the 15 of the next ten stanzas.

VICHAKSHAÑĀ. Over the expanse of her buttocks was placed a girdle bejewelled with rubies.

KING. That was making a peacock dance on the cliffs of Golden Mountain.¹ 15

VICHAKSHAÑĀ. Upon her two fore-arms,—as it were, the stalks of her lotus-like hands,²—were put rows of bracelets.

KING. That was—tell me³—was it not making them as lovely as an inverted quiver of Cupid! 16

VICHAKSHAÑĀ. A choice necklace of monster-pearls⁴ was placed on her neck.

KING. That was giving to the moon of her face an ample retinue of stars, ranged in ranks about it.⁵ 17

VICHAKSHAÑĀ. And a pair of ear-rings, studded with gems, was put in her ears.

KING. That was transforming her face into a chariot of Cupid and furnishing it with two wheels to drive it to and fro.⁶ 18

VICHAKSHAÑĀ. With native collyrium they adorned her eyes.⁷

KING. That was putting⁸ a bee on the fresh blue-lotus⁹ that serves as

stambhā, 'thigh-pillared' or 'thigh-stemmed,' as one of 16 names for plantain Kālidāsa has the same comparison at Meghadūta 93, and so has Amaru, as cited by BR under kadala Parab, Subh., p 449, ṣi 396, has lambūtāḥ kadālī-stambhāḥ tad-śirubhyām parābhāvam. Cp rambhoru, also iv 7^o below

¹ Mount Meru, to whose rocky steepers her buttocks firm are likened here Cp ii. 34 n

² 'On her handlotus-forearmstalks-pair'

³ 'Then, tell me, does it [the "pair"] not look like [or appear beautiful as or glitter as] a reversed Cupid's quiver?'—The forearm and the quiver have the same general shape. See Griffiths, i p 16 a, b, and pl 73, 83 The synonyms for quiver stand at Amarakoṣa n E. 88; but I cannot cite any special description of Cupid's quiver The nose is compared to an inverted quiver, Parab's Subh., p 435, ṣi 121.

⁴ 'Six-māṅka-pearls.' If a māṅka or 'bean' was $4\frac{1}{2}$ grains, these would weigh over a pennyweight apiece and be worth each some 27 x 27 or 729 times as much as a one-grain pearl! Cp iii 3rd below

⁵ 'Then a multitude of stars in ranks

[or rows—as the pearls strung on their several parallel strings are in rows] attends upon her face-moon.'

⁶ 'Then her face-Cupid-car with two wheels was driven to and fro' Ear-rings like veritable wheels. Griffiths, figs 12, 50, 52, 54, 55!

⁷ 'Her eyes were made possessing native-collyrium-produced decoration'

⁸ 'Then a fresh-blue-lotus-bee was given to the Five-arrowed God.'—See root r uppiṭa = uppiṭa (Jacobi, § 2, line 5, Lautlehere) = arpiṭa—Romow thinks I am wrong, and that alimukha here means only 'arrow' Cp. ii 33

⁹ The blue-lotus (kuvalaya, utpala) is one of the five flowers that serve as Cupid's arrows A fair maid's eyes are often likened (as here) to such a lotus (see Sprüche, 3702, 3818, 3858), or, the face is a lotus, and the restless eyes are bees (2653, 2660).

The fondness of the bees for the lotus is a common-place of the poets. The dark collyrium is here likened to the dark bees that swarm about the blossoms. Cp. Raghavaṅga, iii. 8

one of the arrows of the Five-arrowed God [Or,] That was giving a fresh lotus-arrow¹ to the Five-arrowed God² 19

VICHAKSHANĀ The wreath of curly locks that fringes the crescent of her forehead³ was arranged. 20

KING. That was the spotted antelope appearing on the moon's disk⁴ 20

VICHAKSHANĀ. Upon the temples of the bright-eyed maid they heaped the flowers her tressy burden hid⁵ 21

KING. That was letting you see a contest between Rāhu and the Moon, on the part of the fawn-eyed girl⁶ 21

VICHAKSHANĀ. Thus the Queen decorated the girl with decorations to her heart's content 22

KING. That was an adorning of the ground of a pleasure grove⁷ by the beauty of spring⁸ 22

JESTER. This, O King, is very truth that I tell you:

The maid whose look is straight and bright, — collyrium befits her [eyes] Whose breasts are like to ample jars, — a pearl necklace becomes her. But if upon the round expanse of her buttocks you place a gorgeous girdle, we may call *this* adorning and *dis*-adorning her.⁹ 23

¹ As in Sprüche, 5591^b, *śalmukha* (see BR) means not only 'bee,' but also 'arrow'

² That is, the renewal (implied in *nava*) of the decoration of her eyes was like renewing that one of Cupid's five arrows which consists of a blue lotus.

³ 'Clinging to the edge of her forehead-moon-crescent' — See *rae*

⁴ 'Accordingly, the black-spotted antelope is (*vrt*) on the moon's disk in the middle' — *Mayhān* (= *śo*, i.e. *madhyāt*), *abl* *ping*, used adverbially — The face is the moon's disk and the locks are the dark spots upon it

The dark spot or fleck on the moon greatly enhances its beauty (*Çakuntalā*, *sarasayam*, i 20, Williams), and is often likened to the black or dappled antelope (*Kāvyaśārṅga*, ii 36) Hence the moon is called *mrgāṅka* and *harna-lakṣana* or *-lāñchana*. Rājasekhara calls it *harna-lakṣma* twice, and calls it *emaṅka* and *maṅka* and *harnaṅka* in this play Cp *Hāla*, no 14 — For the names of the "fleck," see Hemachandra, 106 — For the name "rabbit-marked," see i 25 and note

⁵ 'Of the maid with eyes bright as

camphor-gum the tress-burden was possessing a hidden flower-heap' — Let the reader notice, with reference to the sequel (iv 18¹⁰, 20¹²), that *ghana-sāra* is one of eleven synonyms for camphor (*karpūra*, which see, *Rājasekhantu*, p 101)

⁶ 'Then a boxing-match between Rāhu and Moon was shown [*yon*] by the gazelle-eyed one' — Rāhu, the demon who causes eclipses by "swallowing" or "hiding" the moon, is here likened to the heavy tressor, and the blossoms, to the moon

Tresses and flowers have a strife to see which shall cover or hide the other Her lovely tresses win — they eclipse the flowers

⁷ 'Sport-grove-ground' — Or else, 'sport-grove-earth,' that is an earth or world of places or opportunities for amorous delights In either case the Heroine is meant Cp ii 3^b

⁸ This means the Queen — Scholion

⁹ 'And, on the other hand, on whose wheel-like buttock-expanse is a certain girdle-pride, of her we call *this* adornment and *dis*-adornment' — if I may venture so to

KING. [*Again¹ with his thoughts on her.*]

Her soft bathing garment, wet and clinging closely² to her waist with its triple folds, and to her shoulders,³ [but] loose upon her magnificent buttocks⁴ and jar-like breasts,⁵ betrays the tenderness⁶ of her lina-like form and its beauty. 24

JESTER. [*As if vexed.*] Ho you! I described her as adorned with all her ornaments: while you,—you won't remember her except⁷ as robbed of all her decorations by the water⁸—Well, hasn't my lord ever heard this?⁹

Adornments make the comeliness even of a person who is naturally handsome to unfold itself [to still greater beauty]. A certain splendor results from adorning even genuine precious stones with diamonds. 25

KING. 'Tis only the hearts of fools, mind you,¹⁰ that fair women¹¹ rob by the bewitching accessories of attire;¹² while clever men have to be won¹³ by natural beauty. Grape-juice isn't sweetened with sugar.¹⁴ 26

VIOHAKSHANA. As the King has intimated:¹⁵

To swelling breasts, or eyes that to the budding ears do reach,¹⁶ [or] face that serves as moon unto the earth, and body that is a stream of the rivers of loveliness,¹⁷ what excellence is imparted by¹⁸ the art of dress and adornment? [Very little, perhaps. But] why¹⁹ [then] is even that

reproduce the paromama of bhūsanam dūsanam.

¹ Cp. ii. 64

² Adhering (laggam), water-close' (i.e. skin-tight with the water, jala mivdam)

³ On triple-fold-provided-navel and on arm-roots' cp Amarakośa, ii 6 79

⁴ 'Getting loose on her paragon of buttocks and breasts' See gvas + ud, 'sink down,' in BR ⁵ Cp ii 44

⁶ Perhaps laṅgima- is connected with laṅgh, 'spring,' and means 'springiness, elasticity,' and so 'litheness' That is not far from Vāśudeva's definition, tārūnya, 'youthfulness, tenderness'

⁷ "Not . . . except" renders jeva.

⁸ He had already so described her, i 26

⁹ It wasn't the Jester's fault if the King hadn't heard the first half—see i 31^b.

¹⁰ Hanta

¹¹ Kaṇḍavyas.

¹² Or, 'excellence (guṇa) of the witchery of attire'

¹³ Bhāvaanjā we must take the causative of bhā as = 'cause to come or yield,' colloquial 'fetch' ('that'll fetch him'), slang 'fetch' (= 'allure, attract')

¹⁴ It must be sweet by nature, if at all Cp Sphoṭa, 3816 ¹⁵ At i 33^b.

¹⁶ Cp i 33^b—Or, 'that reach to the ear-buds' (the flowers placed as ornaments over or in the ears) ¹⁷ Cp ii 3^a

¹⁸ 'What merit of breasts etc is made by the art etc?'

¹⁹ Listen to this (man) reason for this fact (tattha—see Whitney, § 308a), that (jam) even that (tam pi—the toilet adornment just mentioned) is all (sarva) agreeable What (frustration or) impairment of natural growth is there? The reason is put in the form of a rhetorical question I take tattha and jam as correlative—Bhāda outmatches artifice (yoga) and has a power [for better, for worse] quite independent of the tricks of the toilet—says the Schohas.

all agreeable? Listen while I tell you the reason¹ for it now: You cannot spoil natural beauty! 27

KING. Moreover, my honest Kapūjāla, here's a point for you:²

What is the use of artificial ways of adornment? Those are the tricks of actresses. The person itself that takes the heart of a man,³ *that* is lovely. Therefore, matrons, at that supremely happy moment in which they are united with their husbands, and in which the joy of love that brings a whole host of excellences is attained, do not wish at all for splendid attire. 28

VICHAḤṢAṆĀ. Sire, this I may tell you: not only by the Queen's orders did I follow Karpūra-mañjarī,⁴ but also because I had come to terms of close friendship⁵ with her. Therefore, as I'm ready at her need, I will, again [as before] make myself her attendant.

For the purpose of testing the heat of her [love-fever], their hand was laid in the fold between her breasts⁶ by her friends, and was often astonished out of it⁷ by the burning and quickly⁸ withdrawn.—[But] what of that even? Give ear to these words, pleasing, yet alarming:⁹ Warding off the moonbeams with her hand for a shade, she passes the night.¹⁰ 29

The rest of the business Kapūjāla will tell you. And [as he says], so it should be done.

[*At this, she steps about the stage, and then exit*] [3]

KING. But, man, what is that "rest of the business"?

JESTER. Today is the fourth day of the Swing festival¹¹ [5] And ere it close, Karpūra-mañjarī is going to be put in the swing in front of the [image of] Pārvatī. So my lord is going to wait at the Emerald

¹ 'Listen to the reason, being heard (anvantaṁ, passive of śru, Jacobi, § 69 3), i.e. the reason, while I tell it'

² 'You, this one, are instructed'

³ 'What own-person (nia-aṅgaṁ) is man-heart-captivating'

⁴ The loosely used genitive with am-gaḍi

⁵ 'Had come to the amity of apple-of-the-eye-friendship.' Cp Psalm xvii. 8

⁶ 'The hand, laid on or in, was withdrawn from the depression (nia-aṅga-taa) between her breasts'—For the dative in -āa cp Jacobi, § 28, and i. 142, 244, iv. 216.

⁷ See BR, dāmara, 'a very astounding thing' The hand is spoken of—boldly—as astounded.

⁸ Helāi (helāe), 'without more ado'—See root kre

⁹ The reason for the alarm makes the Scholast much trouble—Her behavior seems to indicate that she is love-sick (cp ii. 5^r, canda-māraṅga), if not also a bit moon-struck.

¹⁰ Cp. Vallabhadeva, no 1411, and Konow's Essay, p 190.

¹¹ Cp ii. 6² and note.

Seat¹ and watch Karpūra-mañjarī while she swings. This is "that rest of the business." [8]

KING. [*Reflecting.*] Well, you *have* scored one on the old lady, keen as she is. [10]

JESTER. Made the old cat drink sour gruel and think it was milk²— I guess.

KING. Who else but you³ is ready at my need? What else but the moon is clever enough to raise the tides of the ocean? [12]

[*At that, they step about and make as if they were entering the Plain Arbor.*] [14]

JESTER. Here is the raised seat begemmed with crystal. And so, man, sit down on it. [16]

[*The King does so*]

JESTER. [*Raising his hand.*] O King, behold the moon at the full! [19]

KING. [*Looking.*] Oh! it's the face of my beloved in the swing that he's pointing out to me when he says "moon at the full." [*Regards her attentively.*] [22]

Paling the face of every beauty here,⁴ making the sky's hollow vault to ripple⁵ with the liquid moonlight of her loveliness, and breaking the haughty pride in the hearts of maids that regard her,⁶ appeareth the moon-like orb of her face as she moves straight to and fro in her sport on the swing. [*Or,* appeareth the moon-like orb of her face, artless and mobile, as she plays at swing.⁷

30

¹ Literally "Emerald-Heap." This is, I think, a jocosely exaggerating nickname for a seat, liberally ornamented, as we may presume, with gems. The scholion to this passage calls it "a kind of raised seat"; and to such a seat allusion is made at ii. 297¹. The name appears to include not only the seat, but also an arbor (called "Plain Arbor" at ii. 297¹) or other shelter in which it was placed, since a door is mentioned at ii. 422. To judge from iv. 184, the "Seat" and the "Arbor" would seem to be in two different localities. I cannot reconcile the apparent contradiction. Of course, we might render the name by "Emerald Arbor."

² [By me] 'she, thinking (iti) [The] is] "milk" (dudhah), was made to drink sour

gruel—[this] I conjecture.—Proverbial. Konom cites Yiddh, p. 114, and Bhasya-tpava, 38¹.

³ For the ablatives, see p. 203

⁴ Making colorless (vichhā) the faces of the (carils, i.e.) entire collection of beauties in the town. ⁵ See under vichhā.

⁶ That regard (ika) her, with envy of her beauty, namely.

⁷ Appears her face-moon, straightly (asrala) moving-to-and-fro (tarala) in her swing-spot. Or, 'Appears her face, artless (straight, not crooked) and mobile.'

The two adjectives are used of a foot. In like collocation, in Bhartṛhari's smṛiti kīrti. Tarala, used of winds, waves, lightning, of eyes, glances, faces a-tremble

And again :

With [waving] chowries¹ raised aloft, with showy rows of banners dazzling-white, [and] with bells,—assuming a likeness to the resplendent (?) Asura-maidens' cars,² [now] mounting the rampart, in its course, ascending, descending, coming, and going, the swing captivates³ the heart of men with its sinkings and risings⁴ 31

And again :

With the tinkling jewelled anklets, ⁵	With the sound of lovely jingles
With the flashing jingling necklaces,	From the rows of rolling bangles,—
With the show of girdles garrulous	[Pray] whose heart is not bewildered
From their ringing, ringing bells, ⁶	While the moon-faced maiden swings? 32

JESTER Oh! you're an aphorist;⁷ but I'll be your commensurator and describe her with all prolixity.

Pained neath the pressure of her towering breasts,
Her rosy feet cry out to Love for help,—
Their voice her tinkling anklets set with gems⁸ 33

with angry tears, means mobile, bright, flashing,' etc

Note the uncommonly effective employment of alliteration and of well-balanced paronomasia in the swing-line, which is an admirable bit of word-painting. The metre of Kālidāsa's lyrical master-piece suits it to perfection. The following verses may give some idea of the rhythm and the internal rime

Moves to | and fro, | swinging high, | swing-
ing low, | now a rise, | then a sink | ing

¹ A kind of fan-like brush, made of the yak's tail, often with bejewelled handle, and serving as one of the insignia of royalty. Pictured in Griffiths, pl 5, 7, Banners, l p 16 b

² The order of words in my version is ambiguous, as it is in the original the uncertain "resplendent" may qualify "Asura-maidens" (asura-tarum) or "cars"—The Asuras are the foes of the gods

³ 'Makes (kṛnau) captivation (-haragam) by (-vasā) its coursing (raa)' Raa, raya, from rī, 'run, currere,' as used of the motion of liquids, is not an unfit word

⁴ What was said of the foregoing stanza applies in large measure to this.

⁵ The four adjectives that fill up lines

etc are bakuvrikha to hindolanam 'a swinging which possesses (ie in which become manifest) tinkling-jewelled-anklets, jingling-necklace-flash, ringing-bell-mouthy-girdle-display, [and] rolling-bangle-row-produced-sweet-jingle-sound'

⁶ Little bells were attached to the girdles. See Bhartrhari's eṣṭaś caśad, or Sprüche, 1456, with which—in general, also—our stanza may be compared

⁷ 'To the heart of whom is her swinging not bewildering (heart-bewondering)?'

Note again the beautiful appropriateness of the rhythm—it is that of the prīṭhī, with its rows of jingling tribrachs and bell-like, clumping cretics. The stanza is a tour de force in the use of imitative words (onomatopœia). Compare Edgar A Poe's "The Bells" Rājasekhara repeats the first half of the stanza at Bālabh n 3

For pictorial illustration of a swinging scene, see Griffiths, figure 66

⁸ You express yourself with all the exaggerated concision of a writer of aphorisms (cp Max Müller's Sanskrit Literature, p 71 f.)

⁹ 'The pair of her foot-lotuses, pressed by the superposed-breat-mountain-slopes, calls as it were to Love with the sound of the tinkling jewelled anklets.'

KING [*Dejectedly*] Ah, Karpūra-mañjarī has dismounted¹ Empty is the swing, empty my heart; empty the eyes of one who fain would gaze.

JESTER. She's come it on you like a streak o' lightning,¹ eh? in a wink—seen—vanished?² [3]

KING. Speak thou not thus [Say rather,] like the mirage³—seen and evanished.⁴ [*He makes as if recalling something*] [5]

As red as madder are her close-sealed lips; like fresh-wrought gold blight is her slender form; her glance outdoes in dazzling lustrousness or in whiteness,⁴ the new moon's slender crescent; her jet-black hair is like collyrium. Thus o'er the maid, with tremulous fawn-like eyes, there plays this beauty of colors,⁵ and by them,⁶ arrogant Cupid in enthralling youthful hearts, seems to have fulfilled his purpose. 41

JESTER. Here's the Emerald Seat Sit down on it,⁷ old man, and wait for her. [2] Besides, the evening is at hand. [*They do so.*] [4]

KING. The night, though very chill, [to me] seems like the very scorching hour of a summer's midday. [5]

JESTER. Well then, with [the remembrance of her] Loveliness as his [sole] companion, let the King just wait a jiffy while I fetch the various refrigerants to cool him off. [*At that, he makes as if he were leaving the stage,⁸ and looks before him*] Why, but here's Vichakshanā coming this way [and already] quite near by. [6]

radiant swing-display-ways,—in whose heart (mita) does not the skilful picture-maker (citta-ara, Skt. extra-kara), Love, as it were, depict [them]?¹

Vilāsa is 'grace,' but also 'merry play' with a connotation of coquetry Ujjala, 'blazing out, bright'—To pavañca I ascribe the meaning ādambara given by Halañyudha—Caria has a vague meaning for which even the word "acts" is too precise "ways" is perhaps its best English counterpart—The Prakrit makes a pun on mita, which is lost in Sanskrit—Properly, muna is 'skilful, clever' I take it as '(playfully) skilful,' thereby straining it a little, I fear, in the direction of vidagdha, 'sly'

¹ 'Then it was lightning-streaked (impersonal passive of denominative) by her'

² 'Like the town of Harīchandra.'—He was expelled from heaven for pride, but, re-

penting during his fall, he was forgiven and was stayed in mid-air, where he and his are now sometimes seen in their aerial city

³ Note the striking contrast between the King's love-lorn solemnity and the Jester's facetiousness The difference between nattha and pa-nattha seems to be intentional and I have reproduced it in my version

⁴ Dhavaluma- is applicable both to the radiance of a glance and to the whiteness of the moon

⁵ For rebhā, see note to iv 20^a.

⁶ 'By which (jīa, solicet rebhā) Cupid appears as possessing an accomplished object'

⁷ I suppose that the King had risen from it in his excitement He does not seem to have left the Arbor since ii. 20¹⁴

⁸ We have therefore now to imagine the stage as representing simultaneously two different scenes 1 the "Emerald Seat" with

KING. At hand is

The time appointed, as her friends have told it.¹ [9]

[*As if recollecting, and betraying by his manner the eagerness of love*] [10]

Thy hands and feet are shoots of tenderest growth;
Thine eyes, maceams, are water-lilies blue,
Thy face, albeit like the [cool-rayed] moon;—
Although thy form is like a champak fresh,—
Alas, oh marvel! how they me inflame!²

42

JESTER. [*Looking attentively.*] Ah, here's Vichakshanā, with various refrigerants. [2]

[*Then enters Vichakshanā carrying the refrigerants.*³]

VICHAKSHANĀ. [*Stepping about.*] Oh, how my 'dear girl suffers from the burning fever of separation! [5]

JESTER. [*Approaching her.*] Lady, what have you here?

VICHAKSHANĀ. Various refrigerants.

JESTER. Whom are they for?

VICHAKSHANĀ. My dear girl. [10]

JESTER. Well then, give me half.

VICHAKSHANĀ. What for?

JESTER. For the King.

VICHAKSHANĀ. But, [I mean,] for what reason?

JESTER. And what's the reason in Karpūra-mañjarī's case? [15]

VICHAKSHANĀ. Don't you know she's seen the King?

JESTER. And you—don't you know the King's seen Karpūra-mañjarī?

[*At that, they both laugh.*]

the King seated, "alone", and 2 the meeting-place (near by, to be sure) of the Jester and Vichakshanā. Cp. the *Analysa*, p. 219

We are to suppose that the King does not hear the Jester's remarks (ii. 41^o and ii. 42^o) nor the ensuing colloquy (ii. 42^o as far as ii. 43^o), and that, in strictness, the Jester does not hear the King's remark, ii. 41^o

And yet, curiously enough, the Jester does turn this last phrase to account by quoting it, mockingly, at ii. 50^o, as if he had legitimately overheard it. See ii. 50^o and note.

¹ The King here lapses into rhythm, although the forms are *Çāurasenī*. see preceding

note. The appointment refers, I think, to a nocturnal meeting immediately following the close of act II. 23— See additional note upon p. 289

² "Inflame," with literal and with metaphorical meaning, as in *Prākṛit*. One expects green shoots, water-lilies, etc., to be cooling, not inflammatory. Similarly in 20

³ "Possessing a taken coolness-confrivance totality." See OB, *çigropacāra*. *Sa-magrī*, 'totality of the needful requestes.'

Bāna gives a most interesting list of the means used to allay the heat of the body at *Hama-chanta*, p. 177-178

VICHAKSHANĀ Where is the King, then ?

JESTER At the Emerald Seat, as you¹ directed. [20]

VICHAKSHANĀ. Well then, stay with the King near the door of the Emerald Seat, in order that, since each has seen the other, the last farewell may now be said to all refrigerants !²

JESTER. [*Puts his arms around her. Then, throwing away the refrigerants, he says to them:*] Be off to the land of Never-come-back ! [*And addressing her:*] Why then must we stay in the neighborhood of the door ? [26]

VICHAKSHANĀ. On account of the Queen's directions.

JESTER. Why such directions ?³

VICHAKSHANĀ. The Queen has planted there⁴ three young trees.

JESTER. What trees ? What trees ? [30]

VICHAKSHANĀ. An amaranth, a tilaka, and an agoka.

JESTER. Pray what is she going to do with them ?

VICHAKSHANĀ. The Queen said to Karpūra-mañjarī :

When a maiden who is in love, embraces an amaranth, or looks at a tilaka, or touches with the tip of her foot an agoka, then they burst into bloom. So do thou satisfy for them their longings⁵ 43

And now Karpūra-mañjarī is going to do it.

JESTER. Well then, I'll fetch the old man from the Emerald seat, station him where he'll be hidden by the tamāla shrub, and let him witness the affair with his own eyes⁶ [2] [*He makes as if doing so*⁷ *To the King*] Ho there, up and behold the moon's crescent [*beaming*] over the ocean of your heart.⁸ [5]

[*The King rises and looks*]

[*Then enters exquisitely adorned, Karpūra-mañjarī*] [7]

KARPŪRA-MAÑJARĪ But where's Vichakshanā ?

¹ At ii 20¹* There he seems to have remained since ii 20¹ Cp ii 41² and note

² Cp ii 54 The ardor of the two lovers is now such that nothing will any longer avail to cool them

³ Of what nature (significance) are the directions ?

⁴ In the palace garden, near the door of the Plantain Arbor (with its "Emerald Seat") and the scene of the swinging

⁵ Do thou satisfy for them their longings to bring forth flowers, by doing these several acts cp i 20² and see my notes thereto

⁶ 'I will make this thing to be before his eyes'

⁷ See note to ii 41⁷

⁸ Compare Raghuvansa, xii 36, where Sita's laugh is likened to the moon rising from the ocean

VICHAKSHANĀ. [*Coming up to her from behind.*] My dear, now do as the Queen directed. [10]

KING. But man! what's this?

JESTER. Just you keep behind the tamāla bush and you'll find out.

VICHAKSHANĀ. Here's the amaranth. [13]

[*Karpūra-mañjari puts her arms around it.*]

KING. This lovely maiden, whose swelling breasts are ample as a water-jar,¹ by her impetuous, close embrace, hath made the young amaranth tree to blossom with such a profusion of flowers that a [veritable] procession of swarms of bees has [already] arrived here! 44

JESTER. Ah see, ah see, the mighty jugglery! For

The amaranth tree, young though it is, just now close enfolded in her tender arms, all on a sudden shoots forth a multitude of flowers, — Love's arrows, as it were. 45

KING. Yes, not one whit less is the power² of longing.

VICHAKSHANĀ. Here is the tilaka tree.

[*Karpūra-mañjari stands a good while looking at it with sidelong glances*]

KING. Piercing, restless, and just touched with jet-black collyrium,³ and having ever as their ready helper the Five-arrowed God⁴ who bears the [flowery] shafts, — such are her eyes; and when⁵ with them upon the tilak tree the fawn-eyed girl a sudden onset⁶ makes, then it stands as if thrilled with delight,⁷ its crown all bristling⁸ with masses of clustering blossoms. 46

VICHAKSHANĀ. And here's the açoka tree.

[*Karpūra-mañjari makes as if she were giving it a dainty kiss*]

¹ Cp ii 24^b

² 'Precisely such is the power' The tree's longing (and the girl's?) must have been so powerful as to produce this magic effect.

³ 'Anointed with a small portion of collyrium'

⁴ 'Ever making or putting (kr) Cupid at her side'

⁵ Literally 'When (jam) the attack of the fawn-eyed girl's eyes, piercing, etc., fall on (was precipitated on) the tilaka-tree, then (tam) it stood thrilled as it were, etc.'

⁶ Hemachandra, 800, gives dhāṭi as one of four-synonyms (see above, p. 201) for

'sudden attack,' 'surprise,' — for that which, "if it happen by night, is called āśmṛtika," so familiar as main incident and as title of book x of the Mahā-bhārata

⁷ Properly, 'horrified, bristling' Hindu poets constantly make allusion to horripilation or bristling of the hair as caused by emotions of pleasure. This again (see note to i 32) is a curious fact of racial psychology, we think of it chiefly as a sign of terror. Cp iii 24 and note and iv. 21.

⁸ 'Dandura, 'toothed, tusked,' and so 'thickly beset,' or 'bristling,' and in evident rapport with romaṇeo

KING.

No sooner¹ had the maid, whose face is fair
As is the radiance of the dapple moon,²
In graceful play, to the *apoka* given,
With [rosy] foot³ whose [jewelled] anklets rang,
A [dainty] touch,—than⁴ in an instant burst
Forth into blossom, e'en from every spray
In all its crown, a gorgeous show of flowers—
A sight for all the demizens of heaven!

47

JESTER. Say, man, do you know the reason why the Queen⁴ didn't satisfy the longings of the trees herself?

KING. I suppose of course *you* know? [2]

JESTER. I'll tell, if the King won't get wrathful.

KING. What occasion is there for anger? unseal your tongue and speak. [5]

JESTER. Although in this world comeliness of person does maintain the attractiveness of doting matrons,⁵ nevertheless, methinks, it is in youth's tenderest prime that *Lakshmi* (or *Loveliness personified*) manifests herself as presiding deity. 48

KING. I catch your drift;⁶ and, what's more, have something to say [on that point] myself.

In spite of the fact that⁷ [very] young maidens,⁸ by reason of their eager curiosity,⁹ are [a bit] fickle-minded, nevertheless,⁷ it is with them,—their breasts just budding into view,—that the mystery of the Dolphin-bannered [God of Love] doth abide. 49

JESTER. [Yes,] even trees blossom out with the mystery of the beauty of form; but they know not the mystery of love¹⁰

¹ The two ca's hint at the fact that the touching with the foot and the bursting into bloom occurred simultaneously.—Schohas. Cp. III. 34.

² 'Dear-spotted [moon], [moon] flecked like the black antelope,'—see II. 20 note

³ *Anhina*

⁴ 'Do you know what is the reason (in this, *ettha*, Whitney, § 303 a, l.e.) for this, that (jam) the Queen, etc.?'

⁵ It seems to me licit to assign this connotation to *kāminī*, which I take as antithetical to both *tārūnā* and *bālā*.

⁶ 'Understood is your intention—I see what you mean,' namely, that the Queen is

a trifle *passée* as compared with this tender bud, *Karpūra-mañjarī*. The form of the Jester's statement was purposely vague.

⁷ 'Maidens are fickle—just so (*amea*)'—but (*puno*) the mystery abides with etc.' For *amea*, see Weber's HJJa, no 865

⁸ Like *Karpūra-mañjarī*, as contrasted with the oldish Queen.

⁹ Which is still unrestrained by the experiences and the sophistications of life

¹⁰ A staid matron like the Queen may continue to bear lovely children, as the trees bear lovely blossoms, but she no longer knows the keenness of youthful passion.

[Behind the stage]

ONE OF THE BARDS. A pleasant evening to the King!

Behold, [the sun,] the jewel of the day,¹
 His face red-yellow, like an orange ripe,²
 Hangs on the crest of yonder sunset-hill
 Now Ruddy Goose and mate, alas, must part.³
 Their only friend hath left them — he whose rays
 Are myriad strings dyed gorgeous, madder-red.⁴
 He slackens now his fierce impetuous heat,
 And with it quick the pride of jealous maids,⁵
 Lulls half to sleep the eyes of all the world.⁶
 And drowsy lilies that bestud the pool.⁷

50

KING. At hand is now the even-tide —

JESTER.

"The time appointed, as her friends have told it."⁸ [2]

KARPŪRA-MANJARI. Vichakshanā dear, I'll go now; it's evening.

VICHAKSHANĀ. So let us do.

[Thereupon, they step about, and exeunt omnes]

[End of the Second Act.]

¹ The stanza in outline reads 'The sun (dinamant), making . . . , relaxing . . . , possessing a madder . . . ray multitude, sole friend . . . , has become (jāo) sunset-hill-situated,' etc. I have reversed the sequence of the clauses

² One is tempted to think that a *norange . an orange . a madder . an adder . . . a numpire . an umpire, but it appears that the n of nāraṇj, nārāṅga, was lost before the word was adopted into English speech. See C P G Scott, Transactions of the American Philological Association, xxi 278, 279

³ The love and constancy of the Ruddy Goose and her mate are proverbial. They are doomed to pass the night in most painful separation. Hence the sun is their "sole friend." See Wilson's Meghadūta, note to 82

⁴ 'Possessing a multitude of rays which have the color (or gorgeousness) of madder-dyed-strings'

⁵ 'And at the same time (saha a) relaxing or making to relent (mūṣanto) speedily (sarahaṣam) his impetuousness (tīvva-bhāvam), together with the hearts of jealous-proud-maids' — Night and moonlight (cp 11

56) put an end to their pouting (as do the increases of spring, 1 15^b), so that they yield to the gentle influences of love. The same idea at m. 30^a

⁶ 'With the eyes of people at the same time (saha) making the lotus-group to be possessing half-sleep.' There is here a slight laxity of expression

⁷ The day-blooming lotuses (kamala's) that close their eyes (nimlanti) at evening, as opposed to the night-blooming lotuses (kumuda's), that open their eyes (unmīṣanti) at evening — see Kāvyaśārṅga, i 64, and Ritasambhāra, iii 23

The latter are white and close their eyes at dawn, as appears from what is perhaps the lovehest of all the stanzas of Kālidāsa, to wit, antaṛhite etc., near the beginning of act iv of Çak — Cp his Urvaçī, iii 10 — See Bohtlingk's Hemachandra, 1100-1105, p 217 — With this stanza, cp i 36 and iv 18^c

⁸ The Jester mockingly takes his words from the King's own mouth (see u 41^b). The part that he quotes forms an indravayā line but in the dialect of prose. See p 267, note 8, and 267 p 288.

ACT III.

[Then enters the King with the Jester.]

KING. [With his thoughts on her.]

Put far away from me the champak¹ bud!
 What use have I for juicy turmeric?²
 Of what esteem is gold though ne'er so pure?
 Before her loveliness, whose radiance sweet,
 Is likest that of newly risen moon,
 What need of bakul blooms, profuse and fresh?³

1

And again :

Bright as a necklace strung with emerald gems,
 Or wreath of jasmynes where the bees have sucked,
 Her lovely glance, as quick she bent her neck,⁴
 Shot sidelong by,⁵ and pierced my very heart.⁶

2

JESTER. Say, man, what do you stand there for, reeling off your twaddle like an uxorious husband?⁷

¹ See 1. 14², 16⁴, and notes

² The rhizome of *Curcuma longa*, a plant of the ginger family. It is used as a condiment, as a dye-stuff, it yields lovely shades of yellow, and when chewed, affects the saliva as would saffron. See Pliny, N. H. xxi 70, cited by BR. *Indica herba*, zingibers effigie, commenducata croci vim reddit — In oil-oilā (instr s fem with hal-), the stem is doubled

³ 'What occasion is there (with, i.e.) for heaps of blooms of bakul, though fresh?' The bakul, *Mimusops Elengi*, Roxburgh, p. 818, has flowers that are white and fragrant.

⁴ 'With an impetuously bended neck' — as *avyayibhāva*.

⁵ 'Glance, directed towards (see *viç + m* 7) in BR) the region of her ear' The coquetish glance is usually sidelong and comes as it were from the outer corner of the eye (*apāṅga*). In darting such a glance, the girl may bend her neck or turn her head and so

look by the place where, with her head in its natural position, her ear would be —

One might suspect here a reminiscence of Bhartrhari, who, in *husan-mārge*, q v, speaks of "glance arrows" (*draṣṭi-bāṇā*) which are *gravana-pāṭha-gatāḥ*

⁶ The "Sidelong glance," *katāksa*, etc. — Dandin, in his *Postica*, ii 327, gives, as example of *viçesokti*, a stanza which says: The women have no battle-cars, elephants, cavalry, nor foot-soldiers, and yet with their sidelong glance (*apāṅga-draṣṭi*) they conquer the three worlds — Parab, Subh, p. 434-5, has some 19 stanzas on the *katāksa*. — See Bhartrhari's stanza, just cited, = Sprüche 6824. Further, Hala's *Saptatīka*, 505 — See also li 5 and my note on ii 6²

⁷ Bhajjājāda, literally, 'wife-conquered,' seems to me in this connection necessarily to suggest the doting, foolish, overfond husband, rather than the hen-pecked one. For the contempt in which the latter was held, see Sprüche, 4066

KING. My thoughts, man, are on a vision that I've seen in sleep.

JESTER. Well then, old man, tell it to me.

KING. Methinks a maid with a lily-face stood in my vision within reach of my hand, and was about to strike me quickly with a blue lotus as I lay on my pleasure-couch. And then with eager haste did I catch hold upon the loose end¹ of her garment. No sooner² did she, leaving it in my hand, depart, than³ my sleep, as it seemed, suddenly vanished too. 3

JESTER. [*Aside, to himself*] Should think it might have! [*Aloud.*] Say, man, I too saw a vision last night.⁴ [4]

KING. [*Expectantly.*] Tell me then, what was the vision?

JESTER. Methinks, last night in my vision I fell asleep by the Ganges. [7]

KING. And then, and then?

JESTER. Well, then the Ganges put her graceful little foot on the head of Giva and washed me clean away with her water. [9]

KING. And then, and then?

JESTER. Then by a cloud that was raining at the autumn season to [its or my] heart's content⁴ I was absorbed. [11]

KING. A marvel, a marvel! — And then, and then?

JESTER. And then, when the lordly sun had entered the asterism of Chitrā,⁵ the great cloud went near(?)⁶ the place where the Tāmraparnī⁷

¹ With eagerness by me hastily she was held or caught on the loose end.

² Ca. a. ep. ii. 47 note — Root *muc*

³ *Adya* — Modern English distinguishes by "last night" and "to-night" what in Sanskrit is contextually distinguished thus, *adya*, *asmābhir atra upitvā*, *prātibh*, etc., 'to-night we'll stop here, and early to-morrow morning,' etc.

⁴ Is *jadhikṣaṇa* used *dr̥ḥ karuḥ* (*kāṅkṣavāt*, as the Hindus say)? I see no great pertinence in it in either case.

⁵ At the time of Rājasekhara, the autumn equinoctial colure would be less than ten degrees west of Spica, and the sun would be "in Chitrā" in "autumn" (in 31°).

For the transformation of rain-drops into pearls, see Sprüche, 344, 1544, 4029. According to the stanza *santaptīyam* (Ind. Ant. xiv. 323, Sprüche, 6761, and elsewhere), the transformation takes place under Svāti. see

p. 214, above. So in Manuvaring's Marathi proverbs, no. 1291 "If the Svāti rain fall, there will be a crop of rubies and pearls, but you will not get cotton enough for a lamp-wick." Now Chitrā and Svāti have as their principal stars respectively Spica and Arcturus, and at the time of Rājasekhara, the approximate longitude of these two stars was respectively 188° 32' and 188° 55', that is, practically the same. The author's mention of Chitrā, therefore, is not fortuitous, but significant — My thanks are due to my honored colleague, Dr. Asaph Hall, for his kind help in matters of this nature. Cp. Whitney, *Oriental and Linguistic Studies*, ii. 377, and his chart of the zodiac.

⁶ Is *antena* used "prepositionally" (like *antarena*), here compounded with its "governed" word-stem, and in the sense of ante, 'near'?

⁷ Cp. l. 17^a note.

empties into the ocean. I, too, as I think, am within the cloud and go with it [15]

KING. And then, and then ?

JESTER. Then the cloud started to rain there with great big drops of water ; and the sea-oysters, such as they call pearl-oysters, emerged from the waters¹ and absorbed me ; and I was within them and became a monster pearl² [16]

KING. And then, and then ?

JESTER. Then in four-and-sixty pearl-oysters [successively] I was a drop of cloud-water, surpassing the opal³ in hue, [and then,] in due course, I attained once more to the condition of being a pearl, one of perfect roundness,⁴ clear, and flashing. 4

So I, whom you see before you,⁵ fancy that my own self in the shape of a pearl,⁶ was inside of those pearl-oysters [1]

KING. And then, and then ?

JESTER. Then those pearl-oysters were taken from the ocean as soon as they were mature, and they were opened And I was among the four-and-sixty pearls. And a certain merchant bought me, giving [for me] a hundred thousand gold pieces. [5]

KING. Oh, what a wonderful vision ! And then, and then ?

JESTER. Then the merchant sent for the jeweller and had him bore a hole through me⁷ And that gave me a little something of a pain. [9]

KING. And then, and then ?

JESTER. And with the pearls of that lot,⁸ weighing ten *māshakas* apiece, a single row was strung in necklace style,⁹ and it was priced at ten million gold pieces. 5

KING. And then, and then ?

¹ For the form, see p 208

² This time it is a pearl of ten *māshakas* — see my note to ii 17^a See note 5, p 264

³ The *tabasheer* is a variety of opal found in the joints of the bamboo

⁴ 'I arrived at new-pearl-ness, very round, without any flat surfaces' etc., i.e. 'I arrived anew at' etc

⁵ Thus I would express the force of *so aham*.

⁶ 'With or by (my) pearl-ness' For *attānaam*, see Fischel on H. 3. 56

⁷ 'Then by him, fetching the jeweller, the pearl was caused to be drilled.'

⁸ 'With that pearl-lot (of 64 pearls), weighing 10 *māshakas* apiece' The expression is loose, the adjective is logically an adjunct of *mutiābhā* and not of *mandala*

⁹ That is, so as to form a necklace rather than a bracelet or what not cp *hāra-lāṭṭhi*, iii. 19^b, and *maṇi-yastī*, *Urvaṇi*, iii 10, and Kale's note

JESTER. Then [the merchant, whose name was] Sāgaradatta, put it in his casket and went to the capital of Vajrāyudha, the king of Pañchāla, to Kanauj; and there he sold it for the ten million. [3]

KING. And then, and then?

JESTER. And then,

As he, [the King of Kanauj,] considered her towering ample breasts, and also the beauty of the single string of pearls, he put it on the neck of his beloved. — Men of sense are pleased to see like meet with like. 6

Moreover:

At midnight's hour, which was full of moonlight resplendent throughout the sky, in love's embrace the royal pair had closed their eyes for terror at the shaft¹ of the Flower-arrowed God. Then by the plumpness² of her exceedingly towering, full, and jar-like breasts was I sore beset — [and so] awoke! 54 — 72³

KING. [With a faint smile, and then reflecting.]

You knew that this vision of mine, in which I met with her whom I love as my life (*pāṇa-samā*), was unreal; and so you thought you could dismiss it from my mind by your counter-vision.⁴ 8

JESTER. A decayed chieftain, a brahman exhausted with hunger, a naughty young wench, and a forsaken man, — these beguile themselves with the sweetmeats of wishes.⁵ And I ask you, man, whose power, now, is that?⁶

KING. Love's. [3]

JESTER. Although your love for the Queen has grown by [long] attachment, why, pray, do you, sir, fairly spreading your eyes over all of Karpūra-mañjarī's person, gaze at her as if you were absorbing her? are the Queen's good points inferior to hers? [5]

KING. Speak not thus!

Suppose the knot of love is tied betwixt some man and some maid; for all that, beauty, I think, is not the [sole] cause of it.⁶ But if, even in that

¹ Strictly, 'blows,' 'shots.'

² Konow refers me to *Kṛtārjunīya*, iv 8, where Mallināth glosses *avreṣa* by 'largeness, plumpness' [of the breasts].

³ 'This vision, not real, — it, possessing a meeting with the life-equal-girl, thou knowest. And by [thy] counter-vision, the warding-off or dismissal of it [of my vision] is thy intention.' ⁴ Konow compares *Viddhā* i 33.

⁵ That is, Of whose power are these wishes and longings a manifestation? For the first two of the four cases, *pamāṇam* seems to be too specific.

⁶ Just under those circumstances (*aneca*, cp ii 49*), beauty, methinks, is not the [sole] cause of it' (*tattha*) but rather, says the Scholast, the working out of the inborn nature.

case,¹ the [girl's] loveliness is much praised,² that is done to put a seal on³ the mouths of unkind-spoken people. 9

JESTER. But what, sir, is that which they call "Love, love"?

KING. The knot of attachment which exists between a mutually united pair, and which has grown strong under the dispensation of the Dolphin-bannered God,—that the connoisseurs call "Love." [2]

JESTER. And of what sort is it?

KING. [Love is that] in which the feeling within the heart attains⁴ to sincerity and is devoid of the blemishes of suspicious behavior and so forth;⁵ in which there is an on-flowing stream of longing of each for the other; whose very essence is imparted by Cupid and enhanced by amorous play. 10

JESTER. And how might it be recognized?

KING. They whose hearts are set, each toward the other, in utter commotion by the unforced flow of very restless glances; who speed ever, more and more, the arrows that Cupid gives them,—of such persons⁶ the heart-wound becomes very easily manifest 11

JESTER. That which has the outward beauty of a deeply seated disturbance of heart,—that the world calls "Love with Cupid's adornment." Hard as it may be to recognize, a person does manifest it among people. That we know to be Cupid's very mighty jugglery. 12

Moreover, if the love that is in the heart⁷ [of the one] awakens [in the other a corresponding] attachment, what occasion is there in that case for the trickery of the bravery of ornaments?

KING That's true, man!

What need of girdles, bracelets, diadems, anklets? what need of beauty?⁸ and what need of the shows of ornament? [There is no need

¹ Where beauty is not the sole cause of the attachment.

² As an ostensible reason for the love.—Since mah is not necessarily = kâñks (see Fischel, H. 4 192), I suppose I am justified in connecting mahujas here with Vedic mah ('is extolled, is magnified'), and not with manthi, Marîthi mathanem ('is revolved, considered, taken into account')

³ 'Then (tam, correlative to jam, 'if') a seal is put on' etc

⁴ Ki, that is, etc

⁵ 'Of suspicion-behavior and so forth,' viappa-ghadanâ-si-

⁶ 'Of what persons, possessing hearts

completely agitated by glances which are nature-flowing and very restless, the sendings-forth of the Cupid-given-arrows increase, —of them' etc

In this version I follow NR, reading (instead of luntia, 'robbed') luntia, 'agitated' I take peranta-luntia as 'boundary-agitated,' 'agitated to their very limits'—See OH under tar + vi 5)

⁷ For mana and catta, occurring together at in 12^a 1 and in 11, there seems to be but one available English word, namely 'heart'

⁸ Neither gawgaws nor beauty signify much where the passion is mutual. Câtiga and its

of all that.] And so,¹ in this world, it is something else² which puts the flowers of happiness in the grasp of fair maidens. 13

And again :

What need of the performance of song and dance ? and what need of strong drink ? what need of incense of aloes ? and what need of saffron ? — On all the earth in daintiness naught else can equal man's tender passion.³ 14

And again :

The consort of an emperor and the wife of a common man,—in the matter of love there is not even a grain of distinction between them to be found, methinks, [even] if a certain difference in outward splendor is effected by rubies and decorations and garments and saffron. 15

And again :

Why speak of restless eyes—of face like to the moon—of towering breasts ? There is some other reason here, I think, why women from our hearts⁴ do ne'er withdraw. 16

JESTER. That is so. But explain to me another thing : [Even in that] which during childhood is unattractive to the heart of a man,—even in that, with [the attainment of] adolescence, a certain beauty develops itself. [2]

KING. Surely there must be here in the world two Creators who are skilful in building the body and in giving it the bloom of youth: the one fashions the first girlish form ; while the second, by giving it the finishing touches,⁵ brings out its loveliness.⁶ 17

And therefore :

Bejewelled bracelets and girdles and anklets, beauty of dress, strings of emerald gems, mineral rouge,⁷ a necklace of pearls,—[all those things]

derivatives are used of natural beauty—*cp* *nisagga-caṅga*, ii 26*, and *pear-caṅga*, ii 26*. As to the form (*insit* = *fem.*, from *Skt.* *an-stem*'), *cp* *umhā* cited by Jacob, § 42, 2.

¹ I take *tam* as 'and so'

² There is of fair-waisted maids something else [than gewgaws—namely, native attractiveness], by which they get the flowers of happiness. Or, *suhastitama* may be the ensemble of womanly charms that draw and hold fast her lover's heart.

³ I am not sure that I have hit just the right meaning of *ruceness* : nor do I see the appositeness of *puma*

⁴ Ablative singular or plural, H. § 8, 9

⁵ By carving it or sculpturing it (*Scho-* *liast, utkṛiya*), by putting on the nicer touches¹ as contrasted with the first or rougher "fashioning" (*ghadana*). The *Marāṭhi kaudhāraṇa*, cited by Dr Konow, is an instrument used for the finer work of goldsmiths and others

⁶ Makes fully manifest (the form), displays it to advantage

⁷ Properly *gāurikā*, which is usually defined as 'ruddle, red chalk' But *Hema-chandra*, 1036, makes it a synonym of *dāṣṭa*, and this is a liquid mineral which wells up

are surpassed by the youthful bloom of maidens,¹ which is the spell that fascinates the heart, and is a sixth arrow of Cupid,² and a charming one.

Moreover :

18

A form full of loveliness, eyes that reach almost to the ear and have large pupils, a bosom with ample breasts, a waist that has the triple folds and may yet be grasped by the fist, wheel-like buttocks,³— pray what need of aught else in the time of tender youth? Just these five things put into maidens' hands Cupid's great banner of victory ⁴

19

[Behind the stage (is heard the Heroine, saying)]

Friend Kuraṅgikā, I am really languishing by reason of these refrigerants, as a lotus [languishes by reason of the arrival of the torrid season that calls for the use of refrigerants].

A shoot of lotus-root [to me] seems like poison; a string of pearls seems like a poisonous serpent; the breeze from the palm-leaf fan seems to spread flames,⁵ likewise the water from the jets of the shower-bath as it comes out on my hand is hot, and not the sandal, that sovereign remedy [against heat], allays the burning of my frame ⁶

20

JESTER. Did the old man hear? are his ears loaded with a jowl-full of the nectar?⁷ [2] will he then even today take no notice of his lotus root⁸ that is languishing by reason of the intense heat? of his saffron dolly that he has to play with,⁹ that is being sprinkled with most intolerably scalding water?¹⁰ of his single string of monster pearls that [now]

from the ground The wounded Čalya is said to run blood as the mountain runs gārika, MBh, ix 13 14 = 669 It is mentioned at Meghadūta, 102, as a pigment (dhātā-rāga), and at Kumāra-sambhava, i 7, as a sort of liquid mineral color (dhātā-rasa), such as might be used to inscribe love-letters on birch bark Cp my note on ii 7, above From the same poem, i 4, we may infer that it was used as a cosmetic, since it is there mentioned as a decoration for the nymphs of heaven So here

¹ The five words of lines 18 are nominatives absolute, with anacoluthon We must repeat them in accusative form in 2 as objects of jaai

² He regularly has five cp paśca-bāna, paścoem, paśca-sara, in Index, and p 239, n 2

³ We have had most of these most fleshly details already at i 32 and 30 and ii 21

⁴ 'By just these five things maids become possessing Cupid's banner'

⁵ 'The wind spreads as it were its friend' The friend of the wind is the fire, — Hemachandra, 1099, p 444 OB cites anila-skrathi as a name for fire from MBh i 16 1 = 1058

⁶ Similar thoughts at ii 42

⁷ Nectar of the Heroine's words. — The ludicrous incongruity of the metaphors is doubtless intentional

⁸ Mūnāhā, properly 'little lotus-root' Is it used in the sense of mūnāhā, 'lotus-plant,' pars pro toto? At any rate, it must be rendered so as to bring out the jocose allusion to the Heroine's own words at iii 19² — Mūnāhikā is used as a girl's name (with many others) in the Kādambarī, p 366²

⁹ 'Play + saffron-dolly,' — cp ii 13

¹⁰ 'Water intensely boiled and intolerable,' in allusion to iii 20²

in a trice is parting⁷¹ of his meadow of rose-bay,² that the musk-deer are plundering⁷² [3]—Well, your vision has turned out true.⁴ Come, let us go in. [5] Let Cupid's banner be exalted. Let the strains of cuckoo-warblings start up in your wind-pipe. [7] Ease up with the floods of tears. Slow down with the torrents of sighs. [9] Let loveliness renew itself. Let us go in by the back door.⁵

[At that, they make as if they were going in.] [12]

[Then enters the Heroine, with Kuraṅgikā]

HEROINE. [Timidly—to herself.] Why¹ is this the full moon suddenly descended from the court of heaven? [15] or has the Blue-necked God [Qiva], well-pleased, allowed Cupid to resume his own bodily form⁶ or is some one who is a rascally foe of my heart and a kindly friend of my eyes about to show me special favor? [Aloud.] This I regard as a piece of jugglery. [19]

JESTER. [Taking the King's hand.] Lady, the jugglery has become real. [21]

[The Heroine stands abashed]

KURAṅGIKĀ. Dear Karpūra-mañjarī, rise to meet your lord and salute him. [23]

[The Heroine is on the point of rising]

KING. [Taking her hand.]

Thy waist is ready to break neath the burden of thy bosom: break it not, O moon-faced maiden, by rising!—Cupid have mercy on my eyes after the sight of such amplexness [of breasts]¹⁷ 21

Moreover:

In presence of whom, not the beauty of orpiment hath any charm, nor

¹ The allusions to lotus and doll were put enough. But the tertium comparationis of this figure and the next, Koww thinks, is merely the Heroine's anguish.

² The Tabernaemontana (see this in Century Dic'y) coronaria, known as Adam's apple or East Indian rose-bay. It is a very fragrant shrub, having shining dark-green leathery leaves, "with elevations above the veins" (Roxburgh, p. 249). Its Prakrit name, "knot-leaf," may refer to this.

³ No jealous rival of the King has turned up thus far.—But see Koww's view, note 1

⁴ Only in the most general way (cp. ul. 3): he met her in the dream, and now he meets her in fact.

⁵ For the full significance of this clause and the following stage-directions, as I understand them, see p. 219-220.

⁶ Cupid was burned by the fire of Qiva's wrathful glance and is therefore called "Bodiless" or An-aṅga. The story is told at Rāmāyana, i. 23. 10-14, Bombay, or Kuraṅgikā-samblava, ul. 71.

⁷ For their beauty is enough to blind me!—See note on navaśa, ul. 74.

burnished gold, nor champak blooms, — with golden flowers I pay homage to those eyes with which thou, O fawn-eyed girl, hast been beheld.¹ 22

JESTER. Her ladyship, Karpūra-mañjari, by staying in the inner room, has become moist with perspiration. So now I will fan her with the border of my robe. [*So doing*] Oh dear! I've put out the light with the wind from my garment. [4] [*Reflecting. — To himself*] Never mind. We'll just go to the pleasure-garden. [*Aloud.*] Say, this is dancing around in the dark! so let's go out now to the pleasure-grounds, just by the subterranean exit. [9]

[*All exits as if they were going out*] [10]

KING. [*Holding Karpūra-mañjari by the hand*]

Keeping thy hand, which is like a tender spray, within mine, assume thou, [I pray,] a little unsteadiness² as thou movest along; in order that the kala-haṇsas, as they go about in their play, may at last find a rival who outmatches them in comeliness.³ 23

[*Showing by his demeanor his delight at the touch of her hand*]

The prickles of the young gourd-melon,⁴ the filaments of the cadamba flower, which today are witnesses of the touch of thy hand, — these will remain as if fastening themselves to my limbs⁵ 24

[*Behind the stage*]

A BARD May the rising moon bring pleasure to the King

¹ To whose eyes? to his own? if so, the stanza is flat indeed!

² Cañcūra seems to be an intensive adjective from car cp cañcūryate, and Whitney, § 1148 k (jañjapa, tartura, etc.) The purpose of the "unsteadiness" or "waddling" is, as I suppose, to enhance the similitude of the girl to the much belauded teal

³ 'In order that at last the kala-haṇsa-group, in its play-going, may be uncomely'

The kala-haṇsa or kīdamba seems to be a kind of white teal with gray wings (Hemachandra, 1827) Its cry is often spoken of as most agreeable (kala — see the examples in BR, s v (1a), and Hemachandra, 1409) It was tamed and held in high esteem Bāna often mentions it — see Index to Riddling s Kīdambarī, p 224

⁴ Benincasa cerifera, like the pumpkin,

but with a waxy coat I do not find this in Roxburgh, but at p 700, under Cucurbita Pepo, he says of the fruit, that it is, "when young, exceedingly hairy" Note that of our common Cucurbitaceae (cucumber, pumpkin) the fruits are often sharp-prickly and the vines hairy

⁵ That is, the delight which I feel at the touch of thy hand causes such horripilation that the asperities of these plants seem to have transferred themselves to my limbs for good and all Cp note to li 40⁴

This conceit of Rāṅgeḥhara recurs at iv 21 and iv 22, see the notes One is tempted to query whether it is not a reminiscence of Bāna cp Harsha-charita, text p 26⁴, utkantakṛta- kapola-phalakana, lagna-karnotpala-kesara-pakama-ṇakalana, iva mukha-ṇaṇā ॐ See p 220

While the round ball of the earth is as black by reason of the darkness as if it were in a subterranean chamber, the face of the eastern quarter of the sky has become as yellow as a young birch with the moonlight; and the moon, sending forth rays that are like in beauty to the tufts of the stamens of the wing-seed,¹ has risen, digit by digit, till at last the full disk is above the horizon.² 25

And again:

Without saffron, without sandal,³ is the embellishment of the ten bride-like regions of heaven;⁴ without bracelets, without ear-rings, is the decoration of the round earth;⁵ without withering, without fainting, are the flowers⁶ (or without "Parcher," without "Bewilderer," is the weapon of the God with the Dolphin-ensign);⁷ a garland of moon-beams is massed in the sky.⁸ 26

¹ *Mununda*, *Pterospermum suberfolium*, Roxburgh, p. 512, a middling sized tree. The flowers are white and fragrant and very long, and show a prominent column of united stamens—I use "tufts" advisedly for *śukā*.

² 'The moon has gone to full-diskedness in the one-digit-manner.'

³ That is, All the heaven is made lovely by the new-risen moon, "the cool-rayed one" it makes the sky yellow, and that without the help of saffron, it makes the air seem cool, and that without the help of sandal—This stanza recurs at *Viddh* in 12.

⁴ The "ten points" or "regions" are the four cardinal points, the four intermediate points (NE etc.), the zenith and nadir.

These are likened to brides. So *Bhartr-hari*, in his *bhūh paryāṅkah*, describing the ascetic, says "His couch is the ground, the blue sky above is his roof, and the moon-beams he bath for his candle, north, east, south, and west are the maidens (*dhik-kanyā*) that fan him with breezes for chowries." *Rājasekhara* has the same bold metaphor two stanzas later, in 28, in *dhāt-sundarī* (if not also in a variant of in 29, "*dig-vadhū*"), and it recurs as *dhik-sundarī* in *Jayadeva*, *Gīt.* vii 1. *Bāna* speaks of the "regions," *āgā*, as maidens, *Kādambarī*, p. 390⁴⁷.

⁵ I take *bhuvana-mandālī* as 'round of the earth,' = *mahī-maṇḍala* or *bhū-maṇḍala*. *Viddh.* reads *dharaṇī* for *bhuvana*.

⁶ That is, in the cool moon-light, the

flowers are recovering from the intense heat, which "parched" or "withered" them (*agesayat*) and which "bewildered" them or "made them faint" (? *amohayati*), in the day-time.

Since the stanza is a description of the loveliness of the night at moon-rise (in 26²), of its tones of color and its reviving flowers, it must be that the prior interpretation of line 6 is also the one primarily intended by the poet.

⁷ From Cupid's equipment are missing "Parcher" and "Bewilderer" these are the names of two of Love's arrows—see note to 1. 32². Both of these names are included among those of the celestial weapons, partly allegorical, partly fanciful, which are rehearsed in the *Rāmāyana*, cantos 37 and 56 of book 1, see especially: 37 14, 15 and 1. 56. 7, ed. Bombay—Love's arrows, his bow, and his needles are all formed of flowers *paṇḍarī sayā*, *ma-cāpa*, *arjūnā*, *Hemachandra*, 228.

I cannot help feeling that this alternative interpretation, although secondary in the intention of the poet, is the key to the whole wretched difficulty of this line. The chance for a pun has seduced the author into using *mohana* of flowers—a use which I cannot deem unforced—BH., under *guy*, cite *na mahyanti na gasyanti kusumān*.

⁸ The area of denotation of *āvalī* and *ālī* is not concordant with that of any English word. See *Hemachandra*, 1423, for their

JESTER. Well, Kāñchana-chanda has described the loveliness of moon-rise ; so now it's Māmkyā-chanda's¹ turn.

[Behind the stage.]

THE SECOND BARD. The pleasure-pavilions show circling wreaths of incense rising from burning aloes ; they are ablaze with the lighted lamps ;² they have pendent festoons of lustrous (or rarest) pearls ;³ they swarm with doves let loose ; in them are prepared charming pleasure-couches, and hundreds of confidantes are talking ; while on the divans appear the pouting women-folk.⁴

27

And again :

The moon-beams seem as if overspreading profusely with camphor the faces of those beauties, the quarters of the sky ;⁵ they scatter soft moon-light which rejoices the heart of the people of the earth as does sandal ; they make the withered bulb of Love to sprout anew with amorous doings ; and are like to jets sent forth from an autumn cloud.

28

JESTER.

White swan of heaven's pool,⁶
Of Çiva's crest, the jew'ly,⁷
A bulb⁸ of love
'S the moon above !

29

synonyms, among which is *mālā* 'Row,' 'string,' and 'streak' are among the more serviceable English versions of the words.

We find *śvañī* used of a 'string' of pearls, and of a 'wreath' of tresses, but also of a 'set' of teeth, and, humorously, even of a parrot's two wings, a 'set' of wings, iv 2¹⁰ Like its synonym *rāpi*, it is used with *dhūma* of a 'column' of smoke *Mālā* is used of bees, ii 13, of curly locks, ii 20 — *CS* — See Konow's version, p 289

¹ This designation is nearly tantamount to Ratna-chanda, the name he bore it : 18¹

² 'Ablaze with given or brought-in lamps.'

³ See additional note, p 289

⁴ 'The pavilions are possessing-divan-surface-appearing-jealous-women-folk.' Uo-chañga, 'on the surface,' = 'on,' with attenuated meaning, as in the case of *tala* = 'on' and *antara* = 'in'

⁵ 'The moon-beams (*śaṁkā-pāś*) are giving as it were an overspreading (see *chur* in OB) with floods of camphor to the faces

of the sky-quarter beauties.' They flood things in every quarter with a pale whiteness like that of camphor-gum — For *dik-sundari*, see in. 26² note

⁶ Similarly the sun is so called, e.g. *Daça-kumāra-charita*, p 1¹²

⁷ For the moon as Çiva's crest-jewel cp. l. 3 — The pronunciation of jewel so as to rhyme with pool is an inelegance which accords, as I think, with the tone of this brief doggerel as intended by the author

⁸ Kanda, 'bulb': more specifically, an 'onion.' One can hardly doubt that the Jester takes this particular word out of the Bard's mouth in order to make fun of it. — In the Bard's stanza, it would have been a little less prosaic if we had said "withered root," but it is hardly competent to the translator to let the Jester's allusion disappear Cp p 262, note 8

Concerning the rhymes in this and the following two stanzas, see p. 205. — For metre of 29 and 30, see p. 207

KURAṄGIKĀ. Proud of his ally, the moon,¹ crushing the pride of jealous maids,² with bow of fresh champak, blossoms, Cupid is victor, the impetuous.

30

[To Karpūra-mañjarī.] My dear gul, I'm going to recite to the King the verses which you made describing the moon.

[Karpūra-mañjarī stands abashed Kuraṅgikā recites]

On the moon's yellowish disk, which seems to have stolen its charming hue from some ivory cage,³ appears in all its beauty,⁴ manifest,⁵ the antelope with which the disk is marked,⁶ bearing a likeness to a playful koil.

31

KING. Oh, what an intuition for quite new conceits⁷ has Karpūra-mañjarī! what charm in expression and pleasing words¹ and what flow of sentiment! [Addressing the Heroine.]

It must be that the moon, for fear lest thy [lovely] face be mistaken for its own, hath made—behold!—upon its own round disk a black collyrium-mark, disguised as its "Fleck."⁸

32

And again:

If, O tender-limbed one, thy face were colored palish with chalk-water, [and if,] besides, black collyrium for the cheeks were put [on it],—then it might mock at the moon (or, then its likeness to the moon would be complete).⁹

33

¹ 'Possessing pride made by the moon' The moon is Love's most potent coadjutor—op notes to ii 5^a and 50^a, and especially Kādambarī, p 559¹²

² Gharatja, is a 'hand-mill' such as the women turn in India—see the excellent ka-tāksa-verse, re re gharatja, Parāb's Subh p 484, 105, for which Peterken, Subhāshitāvalī, 2386, has re re yantraka Vāṇdeva says "crusher," pṛaṇa-kartā

³ Vilāsa is 'outside looks' and also 'beauty'—such as old ivory might have Cp Kādambarī, p 390¹¹

⁴ Thus I render bhā.

⁵ And thus phurāntao

⁶ 'The fleck-antelope' op ii 20, note

⁷ Vātthu, 'the substance' (as distinguished from the form, utti) is in this case little more than a 'conceit,' that is 'ingenious thought or fancy'

⁸ 'Surely by the moon, thinking to itself

(tti) [with a touch of jealousy], "Not in any wise shall there be an error (vibhrama) [occasioned] by the face of thee," a black-collyrium-distinguisher (vīśesa) has been made on its own disk-round, with "Fleck" disguise.—For the well-known antelope-spot, see note to ii 20.—The position of tuha after the tti is exceptional

⁹ Either, 1 'Then it would attain to derision of the moon (genitive), would get a chance to mock at the moon' on account of its superior beauty

Or else, 2. 'Then the moon (nominative) would get a mocking, i.e. would incur contempt'

Or else, 3 'Then it would attain to the assumption-of-the-appearance of the moon'

Cp Bhartṛhari's vaktram candra-vi-ambha, pañikaja-parihāsa-kaṁsa locane Here the parallelism of parihāsa, and Bhoṭlingk's interpretation of his conjectural -vi-dambh

[To the moon]

O antelope-flecked one, why wanderest thou, nonchalant, so near this beauty? Lo, here is the face that gave to thee the exceeding paleness of its own white cheeks!

34

[Tremendous racket behind the stage All listen]¹

KING. But what is this uproar?

KARPURA-MANJARĪ. [With some trepidation.] My dear girl, [go and] find out what it is and come back to me [5]

[Kuraṅgikā goes out and re-enters]

JESTER. Just this: the Queen has found out that my old man has tricked her,² and is coming.

KURAṅGIKĀ Well, it's hunchbacks and dwarfs³ and pigmies and eunuchs and harem-keepers that are making the hullabaloo [6]

KARPURA-MANJARĪ. Then let the King excuse me, so that I, before the Queen finds out about my meeting with the King, may go to my prison by the same subterranean passage by which I came.⁴

[Thereupon, exeunt omnes]

[End of the Third Act]

(see BE sv, and Sprüche, 5896), support the first of the above versions

The second version amounts to about the same thing as the first, and is supported by Sprüche, 458

Mahibala Krishna Çétrin, in his edition of the Çrügāra-çataka, 23 (Niraya Sāgara Press, 1888), supports B's conjecture, but renders it by candra-anukārī etc., as in the third version

Since the chalk-water and collyrium only enhance the beauty of her face and its likeness to the moon, I am unable to translate the vi of jai vi.

¹ We may suppose that the actors now fall into two groups, King and Jester forming

the one, Haroun and her friend forming the other. And the two sets of questions and answers that follow in dovetail, may be thought of as proceeding each independently of the other

² 'Has resorted to trickery' (vañcanā-gadam), or 'has come here by a trick' (vañcanā-āgadam)

³ Griffiths, i, p 10 b, speaks of dwarfs as favorite subjects of painting and sculpture. "Then, as now in India, they served to amuse persons of rank" Plates 29, 55, 85 — Concerning the inmates of the seraglio, see Sāhitya-darpana, § 81

⁴ 'May go to my prison, entering by this same subterranean opening'

ACT IV.

[Then enters the King with the Jester]

KING. Alas!

The summer's heat is very intense;¹ mighty is love; how pray is it to be borne? Yet that fawn-eyed girl, albeit in one and the same palace with me, is hard to reach, as fate will have it. 1

For,

In this world, by those who are under the power of the Flower-arrowed God alone, both these things indeed are very hard to bear, I think: the time that is made terrible by the intense sun, and separation from the beloved.² 2

JESTER. Some folks are harassed by Cupid, and others are wilted by the heat; but a chap of my stripe is neither harassed by Love nor wilted by the heat.

[Behind the stage]

A PARROT. Well, won't Polly tear out your top-knot by the roots — I guess! [4]

KING. [Laughing.] Man, was the pet parrot talking which was roaming about at will in the pleasure-grove?

JESTER. [Angrily.] Ah, you wretch of a bird, you'll be cat's meat next. [8]

[(The parrot again) behind the stage]

There's nothing I mightn't expect from the like of you³ — if I hadn't a set of wings.⁴ [10]

KING. Why! I believe it has flown. [To the Jester.]

The nights are of short duration and the days are waxing long. The round of the moon is broken⁵ and the disk of the sun is unbroken. Why

¹ Gadhaar', i.e. gādhata-

² The thought of this stanza is repeated in different language at Bilar. v 25 and Viddh iv 6, as Dr Konow points out p 206

³ 'Every thing (any thing) is deemed possible from the like of you' This speech,

iv 21st, seems also to come from the parrot For the ablative, see p 203 — Cp Viddh. p 22^d

⁴ "Set" seems to be used humorously, see note to iii 25^d

⁵ 'The moon attains diminution' — so that it yields less coolness, as I suppose

should not an arrangement whose course appears to be thus in summer days,—why should it not be broken, then, with knife-points?¹ 3

Moreover,² it is altogether to be praised³ if it bring me a meeting with my beloved. For

At midday, the touch of sandal-paste; untill twilight, moistened garments;⁴ play in the bathing-pools untill night-fall, in the evening, cool liquor,⁵ and love's embraces in the last watch of a summer night;⁶ these are the five arrows with which Cupid wins his victories: his other shafts are split and broken. 4

JESTER. Say not so. [Say rather:]

A blessing on the summer days, O friend, because⁷ in them the betel⁸ leaves are overlaid with a palish shimmer, and the areca nuts are delightful with the flavor of mango oil, and the sandal is made [still more] fragrant with powdered camphor. 5

KING. [Yes.] And thus too is pleasant about them:⁹

Flutes, tremulous as if with kōil notes,¹⁰ are cooling to the ears; liquor with cold water is cooling to the mouth; a sweetheart with massive breasts anointed with sandal is cooling to the touch: for any one there is for the summer days an antidote that is altogether cooling. 6

And again:

In the graceful chaplet, an acacia bloom; near the breast, a necklace of sinduvāra berries; on the limbs, a moistened garment,¹¹ attached to the waist, a girdle with blue lotuses; on the two plantain-like arms,¹² bracelets of fresh lotus-roots: such is the apparel for [enamored] women that is

¹ Khandā is 'broken, incomplete,' or (of the moon) 'not full, gibbous', a-khandā is 'not incomplete,' 'complete' in form and perhaps also in power, khandiyai is 'be broken, cut, brought to nought.' The "knife-points" are congruous enough with "cut," hardly so with "arrangement."

² An adversative conjunction (kum tu?) would be much more appropriate here.

³ 'It [the arrangement] is altogether (munam) to be praised' (glāḥ).

⁴ Oil-anusam cp iv 7^b.

⁵ Cp my note to i 22 and the lampoon there quoted.

⁶ Cp Rāvana-vr̥ha, ed Goldschmidt, xl, 13.—Jam kum pi = 'some, a little,' with nuhvanam.

⁷ The three long bahu-vr̥has are "adjeo-

tives that contain reasons"—hetu-garbhā-viśeṣaṇāni.

⁸ *Piper betle*, a perennial creeper, Roxburgh, p 58, 569. "The leaves are used as a wrapper for the little pellets of areca nut and lime which are extenuately chewed in the East." The pellets are carried in boxes (cp iv 9^{ab}) commonly made of silver filigree. See Century Dicty, under betel and betel box.—Areca palm, Griffiths, fig 60.

⁹ 'About them' (ettha), i.e. the summer days.

¹⁰ 'Having kōil-notes and wavy' The "waviness" or tremolo effect that may be given to the music of the flute may be supposed to suggest liquidity and so coolness.

¹¹ Cp iv 4^a.

¹² Cp my note to ii 14^b.

likely to be prescribed¹ by the physician [who treats the disease] of love,² as the sole charm against the pains of the heat when the spring season melts into summer.³

JESTER. And I say, moreover :

Of women who at midday are anointed with smooth, thick, sandal-paste, who bathe the whole evening through,⁴ who in the nights are besprinkled with drops of water that come from the punkahs, — of such, the Five-arrowed God accomplishes the enamourment.

KING. [Making as if he were recollecting something.]

For those, to whom is given complete union with a person lovely with the combination of garb and fresh beauty,⁵ — for them the nights and days, though long, go by like a twinkling; and to whose sore-pained heart these [days]⁶ bring not even to a small degree the delights of love, — for them the days give birth to [vain] wishes only and drag by as if they were each a month long.

[Addressing the Jester.] Is there any news about her?

JESTER. Yes, there is. Listen, old man! Here's a joke for you. [5] The subterranean passage that was made to Karpūra-mañjarī's prison, was discovered by the Queen. Then, with a pile of huge stones, she closed up the entrance to the passage so that no one could slip through.⁷ [7]

Five chowry-holders, girls with names ending in *senā*, Anañga-senā, Kāma-senā, Kalfiṅga-senā, Vasanta-senā, and Vibhrama-senā, with noisily brandished swords and shields in their hands, were appointed to keep guard over her prison on the east side. [8]

Five ladies in waiting, with names ending in *lekṣā*, Anañga-lekṣā, Chandana-lekṣā, Chitra-lekṣā, Mrgāṅka-lekṣā, and Vibhrama-lekṣā, with bows in their hands and arrows on the string, were set [to keep guard] on the south side. [9]

¹ 'To be offered or brought into service' — root *ni* + *upa*

² Or, 'by the Cupid-physician,' 'by Dr Cupid' But perhaps this would be too jocular for the King in his present mood "He's got it bad"

³ 'At the going of the season of Mādhva,' i.e. of the season of spring or *vasanta*. This consisted of the months March-April and April-May, whose older names were *Madhu* and *Mādhava* (see p. 314, or Whitney, JAOS. vi 414, and cp. note to li 6th). *Vasanta* is followed by *grīṣma*, 'summer,' but the text

does not show here how far the summer has progressed — This costume, at all events, is light.

⁴ 'Possessing practised interval-less bathing in the evening'

⁵ 'I take *ghaṭanā* as 'combination' — see OB And to *bhañga* I assign the meaning 'Art und Weise mit zu kleiden' (= 'garb') given it by OB., s v., with a citation for it in that sense from our poet.

⁶ Or, 'These burning days,' *saṁtāpika*.

⁷ 'The entrance was closed by the Queen making (her) it hole-less.' See p. 320

Betel-box bearers,¹ girls with names ending in *mālā*, Kunda-mālā, Kāñchana-mālā, Bakula-mālā, Mañgala-mālā, and Mānikya-mālā, carrying lances in their hands, were stationed [to keep guard] on the west side. [10]

Bath-keepers, girls with names ending in *keli*, Anañga-keli, Barkara-keli.² Sundara-keli, Rāja-keli, and Kandarpa-keli, holding shields and swords, took their places³ on the north side. [11]

And over [all] those, five reciters of witty sayings, girls with names ending in *vati*, Mandāravati, Tarañgavati, Kallolavati, Madirāvati, and Keli-vati, were appointed as overseers, each with a bright golden staff in her hand. [12]

KING. Well, well! that's the entire personnel of the Queen's apartments!

JESTER. Here's the Queen's friend, Sārañgikā, sent with some message from her. [14] *[Then enters Sārañgikā.]* [15]

SĀRAÑGIKĀ. Victory, victory to my lord! The Queen's message is that today the King must mount to the terrace of his pleasure-palace and inspect the preparations and accessories⁴ for the great festival of the Deity of the Banyan.⁵ [18]

KING. As the Queen directs!

[Exit the attendant.] [20]

[King and Jester step about, making as if they were ascending to the terrace. Then begins the charcha.] [22]

JESTER. Behold, these maidens,⁷ richly adorned with pearls,⁸ at the close of the dance but scantily attired, are sprinkling each other with

¹ The royal betel-box, umbrella, etc., were often borne by regularly appointed officers. See for example, in BR, the compounds of tāmbūla, and cp note to IV 5.

² See Zachariae, *Māñkhakopa*, Nachtrage.

³ I suppose *ādhātā* (= *ārabdhā*, R 2 138) means 'fasten Fusa.'

⁴ *Uvārāna* seems to imply all this.

⁵ The deity supposed to reside therein during the *vaiṣṭava-sāvitrī-vrata*. The time of this observance is given as the full moon of Jyāṣṭha by the *Vratārka*. I have a lithographed edition of the *Vratārka*, Benares, 1931 (A D 1875); and its treatment of the matter begins on folio 121, reverse, line 11. — Or see *Nṛpaṇya-sūdhā*, II, folio 11 a. 3

— Or see Hemādri, *Chaturvarga-chmāman*, *Vratakhanda*, xxi, p 278. — My pupil, Mr Albert Henry Allen of San Francisco, has prepared a well-digested account of this observance which will, I trust, be published in vol xxi of the *Journal of the American Oriental Society*, pages 53-66.

⁶ The *carcari* is a peculiar dance (cp *Vikramorvaśī*, act iv), accompanied by various poses as mentioned in the next verse. — Root *vig + pra*, in the sense of 'makes its debut, begins, gets los'?

⁷ Whom they see as they look down from the palace roof.

⁸ 'Possessing pearly-ornament-accumulations.'

water which they take with jewelled cups from the jets of the shower-bath.

10

And here¹

Circling around with charmingly-varied pose of hands and feet,² these two and thirty dancing-girls, — they tread their mazy rounds, their steps keeping time with the music.³ In thy court is seen the "Staff-dance."⁴ 11

With their shoulders and heads even,⁵ with their arms and hands even, other maidens, each with clean-cut pose,⁶ and ranged in two rows each facing the other, are rendering the *challi*-dance⁷ and regulating its tempo by the beaten measure.⁸ 12

Still others, quitting the jewelled cups, throw [direct] from the showering-machine the jets of water.⁹ These — fair as Cupid's arrows, though consisting only of water¹⁰ — fall on the person of friends [standing by]. 13

Here, coquettish girls, their bodies anointed with blackest collyrium,¹¹

¹ The *Śaṅgita-Ratnākara*, Ananda-Agama edition, in its *nartana*-chapter (vii), explains many of the technical terms that here follow. I am unable to go into the matter in detail, but give a few references to the book, whose title I cite as SR.

² I take *bandha* as pose in the nautch.

³ 'Possessing steps (*pada*) that have followed the beats' (*tāla*), that is, 'the time or measure,' which was marked by clapping of hands, and perhaps also (as in iv. 17*) by the rhythm of the song.

⁴ The *rāsa* is a rustic dance like that of Krishna with the herdswomen. See *Vishnu-purāṇa*, v 13 28, or Hall's Wilson, vol iv, p 324 f. — From SR I cite *danda-pakṣa*, vii 642, *danda-remā*, vii. 651, *danda-pāda*, vii 711, 965, 1016, 1186.

What the "staff-dance" is I know not. Perhaps a dance in which the dancers were arranged in "columns" (cp iv 12, and *danda* as used at ii 9*)? — I recently witnessed, as part of a light entertainment, a "cane-dance," in which a negro performer held a staff, and struck the floor rhythmically with it, in time with his feet. — Has it ought to do with the "staff-dancer" of the *Çatapatha-brāhmana*? see Eggeking, *Sacred Books of the East*, 44 417.

⁵ *Sama* seems to be a technical term for

'in a natural position' *Svabhāva* *sthito bhāva* *sama* *pāda* 'hindkhyate, SR. vii 316. Konow cites *Nāṭya-śāstra*, x 18.

⁶ OB defines *rakṣā* as 'correct pose of all the limbs in dancing' "Pose-clear," "with clean-cut poses," may be an *avyayi-bhāva*, or else an adjective with *calam*.

⁷ SR, vii 1216, enumerates ten rustic dances. The first is *oḥā*. It is "not too fast nor too slow" (in the *madhya-laya*), and is characterized by the "simultaneity" (*yāga-padya*) of the movement of the feet, thighs, waist, and arms. The same dance, performed quickly and with the dancers facing each other, is called *oḥā-vāda*.

⁸ 'The calli, possessing a connection of *tāla* and tempo' that is, 'whose tempo is regulated by the *tāla*' (see above). The *layas* or tempo are fast, middling, and slow.

⁹ 'Others throw jet-water by means of the *jantas*.' They don't use the cups, just mentioned at iv 10; but perhaps they put their fingers partly over the orifices of the *jantas* so as to make the water squirt directly on their playmates. See *muc*.

¹⁰ 'These (*tāra* — *ac dhārā*, 'jets'), having a beauty [as] of water-arrows of Cupid.' Konow cites *Vidhā* iii 26.

¹¹ 'Possessing lampblack-collyrium-black-bodies.'

holding triple¹ bows, and adorned with tail-feathers of peacocks, are parading about as savage mountaineers,² [and so] making sport for the people. 14

Yet others, bearing in their hands offerings of human flesh, and terrible with their groans and shrieks and cries, and wearing the masks of night-wandering ogresses, are enacting a cemetery-scene 15

And one fawn-eyed girl, sounding the drum that makes you shudder,³ and with the pleasant noise of a tambour, with her creeper-like arms alternately⁴ swaying, has started to execute the performance of the *challi*. 16

Others are performing, as might a fay, a graceful dance in tempo,⁵ with a jingling made by their bells, with the measure regulated by the tempo of vocal music,⁶ and with the clear tinkle of anklets 17

Still others, their garments a-flutter by reason of their eagerness, intently playing the flutes, and setting the people a-laughing by their dark dress, recede, bow, and laugh. 18

[Enters *Sāraṅgikā*]

SĀRAṅGIKĀ [Looking before her.] Here is the King, who has come from the Emerald Seat⁷ into the Plantain Arbor. — Well, I'll go to him and announce the Queen's message. [4] [Approaches.] Victory, victory to my lord! The Queen's message is: "This evening I will bring it about that you shall lead a new bride around⁸ the nuptial fire" [7]

JESTER. But Lady! what means this shower of watermelons⁹ from a clear sky?

KING. *Sāraṅgikā*, explain it all in full. [9]

SĀRAṅGIKĀ. You shall hear. On the fourteenth day,¹⁰ just past, the

¹ "Triple" - made in three pieces?

² *Πολιὸν δὲ ἀγροκόρυς*, Ptolemy, vii 1. 64

³ SE treats *hudukkā* at vi. 1072. Molesworth defines it as a small drum, shaped like an hourglass. It is held in the hand and rattled — Is not this the drum formed of the tops of two human skulls cut in bowl-shape and with skin stretched across the bowls, and set crown to crown? Clappers are fastened to it by thongs a few inches long, so that if you grasp the constricted part and twist the wrist, the clappers thump the membranes — See root vad.

⁴ Contradote *yāgapadya*, p 280, note 7

⁵ 'Perform tempo-dance-grace'

⁶ For *jantia*, see under *yantra* — Cp note to iv 11^b

⁷ See page 264, note 1

⁸ See root *af-pari*

⁹ Properly, 'white gourds,' the *Benincasa cordata* of ru 24 — see note Cp p 205 end

¹⁰ Of the bright fortnight of *Jyāsthā*, see p 216 Cp *Kādambarī*, p 128^b, where the Queen goes to pay homage to *Gīva* "on the fourteenth day" of the month. *Gāurī* is *Gīva's* consort.

Queen had Bhāiravānanda make an image of Gāurī bejewelled with rubies and set it up. [11] And he, the master Magician, was consulted by the Queen, after she had begun the observances for its consecration, with regard to the matter of a reward for [him, as] her preceptor. And he replied: "If you absolutely must give a reward, then I suggest the following."¹ To which the Queen said, "As your Reverence directs." [16] And he continued and said: "There, in the Lāta country,² is a King named Chandasena. He has a daughter named Ghanasāra-mañjari.³ She has been pointed out by the astrologers as destined to become the consort of an Emperor. [20] So the King must marry her, in order not only that the preceptor may not fail of his reward, but also that your husband may become an Emperor." [22] Then the Queen laughed and said, "As your Reverence directs." And I was sent to make the announcement. And the reward to the preceptor has been given. [25]

JESTER. [*Laughing.*] Here's an instance of that old saw, "Snake on your head—and the doctor away" (*or in some other country*).⁴ The wedding is [set for] today and here, while Ghanasāra-mañjari is in the country of Lāta. [28]

KING. Have you never seen Bhāiravānanda show his magic power?⁵

SĀRAṅGIKĀ. [*Continuing her message.*] The Queen has had a sanctuary to Chāmundā⁶ built at the foot of the banyan that stands in the middle of the pleasure-garden. [30] And Bhāiravānanda is going to meet the Queen there. And in the hall of state which is there situated and has just been put in readiness for it, the wedding is to take place. [*So saying, she steps about and exit*] [33]

KING. Man, I have a notion that this is all a blooming job of Bhāiravānanda. [34]

JESTER. That's a fact. Nobody but the moon—you'd better believe—can make the moonstone situate to ooze⁷ or the [night-blooming] cephalikā to blossom profusely.⁸ [36]

¹ Then let this [reward] be given.

² For Lāta, see p. 214.

³ See iv. 20ⁿ and note.

⁴ The proverb is discussed elaborately and interestingly by Fischel, *Festgrün* an Roth, p. 116. Cp. *Bohtlingk, Berichte der sikhischen Gesellschaft*, 1894, xlv. 7.

⁵ For if you (the Jester) have, you know he can bring the bride here in a trice.

⁶ Giva's consort, in a terrible form.

⁷ The moonstone is a fabulous gem, supposed to ooze or deliquesce under the moon's rays. Cp., for example, *Kādambarī*, p. 396^a.

The "Thirty-two tales of the throne" are related by 32 heavenly nymphs who have been transformed into statues (puttāhikā) of moonstone. See *Indische Studien*, xv. 442, 204.

⁸ None but the Magician could bring all

[*Enters the Magician*] [37]

BHĀIRAVĀNANDA. Here is the Chāmundā idol serving to screen the [new] entrance which has been opened from the root of this banyan to the subterranean passage.¹ [*He stretches out his hand to it in worship,*] [saying to Chāmundā, or rather, saying of her:]

A dissolution of the universe² is her pleasure-house; the blood of the demons is her fiery draught; victorious in Kālī³ as she quaffs it, in presence of Kāla,⁴ from a goblet made of the skull of Parameshthin.⁵ 19

[*Enters (the sanctuary) and sits down*] Not even yet is Karpūra-mañjarī [to be seen] coming out by the exit from the subterranean passage [*Karpūra-mañjarī, in pantomime, makes an opening in the mouth of the passage, and enters*]

KARPŪRA-MAÑJARĪ. Reverend Sir, I salute thee. [4]

BHĀIRAVĀNANDA. Mayst thou get a suitable husband Sit down right here

[*Karpūra-mañjarī sits down*] [7]

BHĀIRAVĀNANDA. [*To himself*] Not even yet does the Queen seem to be coming!⁶

[*Enters the Queen*] [10]

QUEEN [*Stepping about, and looking in front of her.*] Here is the exalted Chāmundā [*Pays homage to it Then looking about, she says.*] Karpūra-mañjarī here!⁷ Well, what does this mean? [*To Bhāiravānanda*] I have this to tell you: I have made ready, before coming to you, all things needful for the wedding; but they are in my own apartments of the palace So I will get them and return to you. [18]

BHĀIRAVĀNANDA. Do so, my darling.

[*The Queen takes a few steps about the stage, (as if she were) departing*] [20]

this about, just as the moon is the only one able to make the cephalic bloom. Konow cites *Viddh*, p 63¹, 66¹ Cp I 50, note 7

The stage-directions ought here to add, *in mālkrāntāu*, 'Exsunt' [King and Jester] Cp p 221

¹ Here at the banyan-tree-root is the Chāmundā-idol, a cover of the [newly] opened-entrance to the subterranean passage

² That is, the scene of the dissolution etc., the expression is a little loose — For a classification and description of the various dissolutions of the universe, see *Viṣṇu-purāṇa*, book vi, chapters 3, 4, 5

³ Or Chāmundā, Giva's consort, in a terrible form

⁴ Death or Time, the Death-god or All-destroyer.

⁵ From a goblet made of the skull of Brahman, whom Giva slew for his pride on the occasion of an "incidental" dissolution of the universe (*kalpa-kṣaye*) as narrated in *Kathā-sarit-sāgara*, II 13

⁶ Not even yet does the Queen come

⁷ See p 288, note 4

⁸ The Queen does not actually leave the stage. The stage continues to represent the shrine of Chāmundā, but the audience is re-

BHĀIRAVĀNANDA [To himself, laughing.] She's gone to search Karpūra-mañjarī's apartment! [Aloud.] Karpūra-mañjarī, my daughter, by way of the subterranean passage, not otherwise, and at a quick pace, do you go to your own apartment and stay there.—When the Queen comes back, you're to come back. [25]

[Karpūra-mañjarī does so]

QUEEN. Here is the prison-room. [27] [Enters and looks around.—To herself.] Well, I am surprised! Karpūra-mañjarī here! It's somebody that looks very much like her! [Aloud.] Karpūra-mañjarī, my darling, how are you feeling? [Pretends to listen and repeats the imaginary reply.]¹ What's that you say, that you've just got a headache? [To herself.] Well then, I'll go back there [to my own apartments]. [Enters² and looks to one side and another.] Hallo, friends, be quick and take the things for the wedding and return [with me]. [39] [With these words, she steps about.³]

[Karpūra-mañjarī enters and sits just as before⁴] [41]

QUEEN. [Looking before her.] Karpūra-mañjarī here!⁵

BHĀIRAVĀNANDA. Vibhrama-lekhā, my darling, the things for the wedding have been brought? [44]

QUEEN. Certainly. But some ornaments which would be suitable for Ghanasāra-mañjarī have been forgotten. So I'll go back.

BHĀIRAVĀNANDA. Very well. [48]

[The Queen acts a little pantomime as if she were making an exit] [49]

quired to imagine that it represents also at the same time, for a few minutes, as the action requires, first the shrine and the prison, and then the shrine and the Queen's apartments, and that it does so for two occasions, the first being for the action of iv 19²¹, and the second being for the action of iv 19²². See the Synoptic Analysis, p 221-2

¹ This phrase renders ae.

² Literally, 'in the air' This is a "dramatic phrase" (nāṭya-ukti) used to designate an imaginary reply which the actor is supposed to hear and to repeat for the benefit of the audience. The device is familiar to English readers from Douglas Jerrold's "Curtain Lectures." There the unhappy

Mr. Caudle's replies are regularly "in the air." See *Sāhitya-darpana*, no 426, or *Monier Williams, Çak.*, p 96

³ That is, the audience has to imagine that she enters her own palace-apartments.

⁴ In order to indicate to the spectators that she is returning with her attendants from her private apartments to the shrine of Chāmundī.

⁵ That is, while the Queen is delaying to get the things, the Heroine hastens back by the secret passage, arrives before the Queen, and so is discovered seated in the sanctuary, just as she was when the Queen (supposedly) left her at iv. 19²².

⁶ In the sanctuary, to which the Queen is now supposed to have returned.

BHĀIRAVĀNANDA. Karpūra-mañjarī, my daughter, do just as you did before.¹ [50]

[Exit Karpūra-mañjarī] [51]

QUEEN. [*Pretending in pantomime to enter the prison-room, and seeing Karpūra-mañjarī*] Well, well, I am nonplussed² by the resemblance¹ [*To herself.*] It's the magic car of the master Magician, which moves about through the air or through walls,³ that brought her here¹ [55] [*Aloud*]⁴ Friends, take each of you what I told you to take and come along back with me. [57] [*She enacts a little pantomime as if she had (come back and) entered the sanctuary of Chāmunda and espied her (Karpūra-mañjarī)*] Oh, what a resemblance¹ [59]

BHĀIRAVĀNANDA. Sit down, O Queen. The King also has just arrived. [60]

[Then enters the King, with the Jester, and Kuraṅgikā]

BHĀIRAVĀNANDA. Place, place for the King! [62]

[All sit down in due order]

KING. She is, in embodied form, a paragon of the Dolphin-bannered God; she is a transformed bow-staff of the wild mountaineer "Passion", she is the light of the full moon, abroad by day.⁵ [64]

And again:

She is the casket for the rubies of a host of excellences; a jewelled doll. Likewise, as she wanders about, she is the flowery beauty of spring. [66]

Moreover:

If⁶ the beauty⁷ of this maiden's form, which is the ensign of her conquest of the world, comes—in whatever way⁸—within range of a man's eyes, then there takes up his abode in that man's bewildered⁹ heart the

¹ Namely, as at iv 19^{ab}-a

² Molesworth gives this very meaning for the Marāṭhi nadanaw, Prākṛit nad

³ 'Without hindrance or obstruction'—from gravity, walls, or the like Cp note to i 34³⁷

⁴ Between iv 19^{ab} and iv 19^{ab} the Queen is supposed to go from the prison-room to her own apartments

⁵ See additional note, p 289

⁶ 'To the range of whose eyes beauty goes, in the heart of that [man] Cupid dwells'

⁷ I would assign to rehā here and at ii 41^a the meaning 'beauty' The verb reh means 'is lovely, rĕjate,' in Hāla, no 308, cp. H 4 100 — Molesworth defines Marāṭhi rekhalā (from rekhanem, from Skt. rekṣā, 'line') as 'neat, comely, pretty' — But it may be that two words of quite diverse origin have flowed together in the Prākṛit rehā See additional note, p 289

⁸ Jaha taba, as a phrase

⁹ I take vicittā as = Skt. vi-utṭa, 'besinnungslos,' not vicitre Cp note to ii 40^b

Dolphin-bannered God, his bow-staff bent almost double with the arrows on the string.¹ 20

JESTER. [*Aside, to the King.*²] You have made the old saw come true, "Can't trust a boat even when it's touched the shore."³ Now just cork up! [4]

QUEEN. [*To Kuraṅgikā.*] Kuraṅgikā, do you arrange the wedding costume for the King; and let Sāraṅgikā arrange it for Ghanasāra mañjari.⁴ [6]

[*Thereupon both busy themselves in pantomime about the wedding of the two.*] [7]

BHĀIRAVĀNANDA. We must summon a preceptor.⁵

QUEEN. Here stands the crest-jewel of all learned Brahmins, my husband's Preceptor, the worthy Kapiñjala. So let him start the sacred fire. [10]

JESTER. Here I am and ready! Say, man, now I'll tie a knot in your upper garment.⁶ With your hand take the hand of—Karpūra-mañjari! [13]

[*The Queen utters an exclamation of surprise and looks on with a touch of dependency*]

BHĀIRAVĀNANDA. [Well, O King], you have lost your head!⁷ for Ghanasāra-mañjari is only another name for Karpūra-mañjari.⁸ [16]

KING. [*Taking her hand.*]

The prickles that are on the lovely fruits of the gourd-melon,⁹ and on

¹ Valais, 'bent almost into a circle' — cp. n. 34. — For pañkhā, see n. 34 note

² For the "dramatic phrase," see Śāntya-darpana, no. 426

³ Here you are, in plain sight of the goal of your wishes, like a boat that has crossed the water and reached the farther shore. And yet you persist in this sentimental gush (iv. 19¹⁴–iv. 20). I can't trust you — Root *gvas*, passive, impersonal, with locative

⁴ The Queen, on entering, iv. 19¹⁴, expects to find the "Ghanasāra-mañjari," whom (at iv. 18⁷) she had promised as a new consort for the King. Instead, she finds the Heroine, iv. 19¹⁴. Hurrying to the prison, she finds (iv. 19²⁰) there also the Heroine. Or is it the Heroine's double, so like her (iv. 19²⁰) as to deceive the Queen's eyes? She will rather trust her ears, and so elicits a reply from the prisoner (iv. 19²⁰) and recognizes by her voice that she is certainly the Heroine. On her return to the smoky,

she finds (iv. 19²⁰, for the third time) again the Heroine. Her second visit to the prison (and fourth finding of the Heroine) suggests the suspicion, iv. 19²⁰, of supernatural means of communication between the two places. And yet, on her second return, iv. 19²⁰, it may be, after all, a resemblance! — Her perplexities are still unsolved when she bids Sāraṅgikā, at iv. 20⁴, to array the bride; they reach their climax at iv. 20⁷, and give place to unpleasant certainty upon the utterance of the Jester's last word at iv. 20¹³

⁵ To conduct the nuptial ceremony

⁶ The symbolical wedding-knot, p. 283

⁷ You are forgetting yourself extremely!

cp. Molesworth, sv. bhixlanam, 'become infatuated, lose one's understanding (by drinking, through riches, honors, love, etc.)' Even the King is still in the dark about the identity of the new bride!

⁸ See p. 251, n. 5. ghanasāra = karpūra

⁹ The whole stanza is simply a variation

the rows of leaf-petals that contain the ketaka-bloom,¹—the touch of thee, fair maid, assuredly hath transferred these to my limbs as a thick-set mass of bristling down.² 21

JESTER. Come, man, let the circumambulations³ be performed and the parched grain be thrown into the fire.

[*The King acts as if he were doing all this. The Heroine stands abashed. The King, having brought the wedding ceremony to an end, in happy mood,⁴ saluting all in fitting manner, takes his seat as an Emperor*] [4]

[*Behind the stage*]

A BARD. May the wedding feast bring delight to the King!

The lovely gourd-melon,⁵ the fresh young bread-fruit,⁶ the coral trees,⁷ the stalks of the lotus-blossoms,⁸ the bloom of the ketaka besides,—[I fancy that thy person must have taken to itself by force the qualities [of these plants, because] over all thy limbs appear such horripilations, like unto prickles that one could see and touch.⁹ 22

of a theme which we have heard—see iii. 24 and the notes, and iv 22^a. For the gourd-melon in particular, see note to iii 24^a.—As to horripilation, see note to ii 46^a.

¹ Concerning odor etc of the ketaka or screw-pine, see note to ii 6^a. The leaves, says Roxburgh, p 707, are closely imbricated in three spiral rows, very smooth and glossy, margins and back armed with very fine spines . . . The female flowers have no other calyx than the termination of the three rows of leaves. The text is in good accord with this fact.—Kālidāsa speaks of "ketakt-needles," *Rāj-saṁhāra*, ii 23

² "As a thick-set horripilation-shoot-range."—It may be that *aṅkura* is to be taken as 'hair' rather than as 'shoot,' although both amount to the same thing here. As for *āli*, I despair of finding a fit English word for it, see my note to iii. 20^a. Perhaps the word *range*, considering its scope, is as good as any.

³ The groom leads the bride thrice sun-wise around the nuptial fire. See my Sanskrit Reader, p. 400

⁴ Molesworth gives 'joy, delight, gratification' for *utsāha*. cp BR v 1168

⁵ Already mentioned twice iii. 24^a (see note) and iv 21^a.

⁶ The *Artocarpus integrifolia* or jack-fruit see Roxburgh, p 633. For pictures, see Century Dic'y, s.v. bread-fruit, or H W Cave's *Picturesque Ceylon*, volume "Colombo," p 52, and plate xxx, a beautiful one. In Ceylon, Cave has counted as many as 80 fruits on one tree, some weighing 40-50 pounds each. They are pale green with granulated surfaces. Other species of *Artocarpus*, the *hirsuta* and the *echinata*, have, as their names imply, very spinous fruits

⁷ The *Erythrina indica* see Roxburgh (p 541), who mentions other spinous species. The bark of its younger branches is armed with small black sharp prickles. The tree or shrub is used for hedges and is largely employed to support the black pepper vine. See Century Dic'y, under *Erythrina*.

⁸ The *kamala* is the blossom of the *Nelumbium speciosum*. "Flowers large, and beautiful beyond description," says Roxburgh, p 450. There are two varieties, one with rose-colored flowers, and one with perfectly white flowers. Danda here evidently means the peduncles. These "are armed with small inoffensive prickles." Cp Sprüche, 2988, 6432, 2250.—Beautiful pictures of lotuses, Griffiths, figs 61-68

⁹ "I suspect in thy body [this] collection

BHĀIRAVĀNANDA. Is there anything else that you would wish done?

KING. Is there anything I could wish better even than this? For

The Queen, although she now has a rival in my affections,¹ is not angry; I have obtained a maiden who has a face like the full moon's orb and who awakens my passion to new life; and I have attained to the rank of Emperor!² What else could one ask for? By thy favor I have gained all that men think worth the having.³ 23

Yet for this would I pray :

[Words of Bharata.⁴]

May the forest-fire of Poverty, which day after day gleams far and wide, which brings to naught all the excellences of men of learning,⁵ be quenched by the rain of the sidelong glances of Fortune ! 24

[Thereupon, exeunt omnes.]

[End of the Fourth Act.]

of qualities [to have been] attained by force; such humiliations, under the semblance of evident and touched prickles, are coming out, continually appearing'—

Phuḍa, 'open, manifest, clear to the senses, palpable' I take it as coördinate with putṭha.—Mellanti, 'are let loose, shoot out,' equivalent to macyante—Perhaps macyallaṣā is 'uninterruptedly arising.'

The whole verse repeats the substance of III. 24 and IV. 21—see the notes.

¹ 'The Queen, in the position of rival wife, is not angry.'

² 'The rank of Emperor has come to pass.'

³ 'All that which is obtained among mankind.'

⁴ The author of the famous Nāṭya-śāstra: see Lévi, Théâtre, p. 297 etc. Cp the close of the Çakuntalā, of the Mālavikā (2d ed. Pandit, p. 162¹¹), of the Urvāṣī (ed Kala, 1898, p. 146¹²), and of the Ratnāvalī (ed. Cappeller, p. 329¹³).

⁵ Sanskrit books make frequent allusion to the poverty of men of learning. Fortune has no fondness for them.—Sprüche, 2570. See also 6482, 2081 The enmity (vāra, virodha) between the Goddess of Fortune (Çrī) and the Goddess of Learning (Sarasvatī) is proverbial. Sprüche, 4088, 3941.



Additional Notes.

ii 6²² — Swing festival of Gāuri see Hemadri (1290 A.D.), ed. Bibl. Ind., ii 2, p 468, quoting *Devī-purāṇa*, āndole dōlayat (*Devīm*), *Nirnaya-sindhu*, Benares, 1876, i, folio 2a, 6 (ibidem, 5a, 1, swinging of Lakshmi), *Vratārka*, Benares, 1875, folio 15a, 11, *Dharma-sindhu*, Bombay, 1888, p 81 end (the festival lasts to the end of the month, *māsa-paryanta*) For *āndolana-vidhī*, Hemadri, i c, p 745 f

ii 41⁹, 50². — The "appointment" here mentioned would seem to have been arranged by Vichakhaṇṣ with the Jester during or before the scene between King and Portress, ii, 6¹ The interval is "long" to the King, ii, 6² cp ii 6¹⁶ To this arrangement, perhaps, the *succam edam* of ii, 6¹ refers. At ii, 41² the Jester gives the King to understand, if only in the vaguest way, that he is to meet the Heroine I think the clandestine meeting which results from this appointment must take place in the night of the evening with which act ii closes, since the meeting was then "at hand." It cannot be the meeting of act iii, which is some 40 days later And the *agoka* scene involves no "meeting" — In this clandestine meeting, finally, we may see the occasion of the culmination of the Queen's jealousy and of her imprisoning the Heroine

ii 26 — Dr Konow writes me that he now renders this stanza as follows: Als ein Schmuck für die Weltgegendfrauen, ohne (d h verschieden von) Safran und ohne Sandel, als eine Zierde für den Erdenrund, ohne Arm- und Ohren-ringe, als eine Waffe des Liebesgottes, die von Sosana und Mohana

verschieden ist (die nicht versiegt und nicht bethört), werden die Mondstrahlen angehaucht — That is, he takes the three nouns substantive at the end of a, b, c, as in apposition with *śvāt*

iii 27 — "Some reference should be made to the profusion of jewelled ornaments of goldsmiths' work everywhere displayed. Strings of pearls and precious stones are hung on houses, doorways, and canopy-pillars, and worn by men and women. Hindu poetry constantly speaks of them as festive decorations of towns and houses, till it is not surprising that conventionalized jewelry should come to be a regular element of painted and carved architectural ornament (plates 6, 10, and 18)" — Griffiths, i, p 16 a

iv, 19⁴.⁶² — Konow writes me that these two passages seem to have been originally metrical [such was my own opinion], but that he has not been able to restore the verses

iv 20 — Since my note on *rehā* was written, I find that Dr Konow has altered the electroplate of p 158 and set up two articles *rehā* — He doubts my interpretation of *vicitte*

iv 20¹² — A symbolical tying together of the ends of the sari-like garments of bride and groom is doubtless here intended Dr Konow refers me to Winternitz, *das altindische Hochzeits-rituell*, Vienna, 1892, where similar customs are cited — see pages 60, 64, 49 The like still obtain in Southern India see J F Kearn, *Marriage Ceremonies*, etc., Madras, 1868, p 40, 57. Cp also G A Griereson, *Bihar Peasant Life*, § 1331, 1337